SCHOOL OF MUSIC STUDENT-GENERATED COMMUNITY ENGAGEMENT PROJECTS

by

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music
Indiana University
May 2021

Accepted by the faculty of the
Indiana University Jacobs School of Music,
in partial fulfillment of the requirements for the degree
Doctor of Music

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March 30, 2021

To my Dad and Mom, whose love and enthusiasm for my education have been the best support.

Acknowledgements

Thank you to my Research Director, Dr. Richerme for your enthusiastic guidance of my project. Since I am a Doctor of Music in Oboe Performance candidate, this formal research endeavor was a new experience and you helped me through every step of the way with patience, kindness, and inspiration. You challenged me to think more deeply about my research findings and synthesis than I even knew was possible. The ways in which you worked with me will leave in imprint on me both as a teacher of this course and as an oboe professor. I am forever grateful that this project allowed for me to be able to meet and to work with you, such a brilliant scholar.

Deserving all of the credit for the research findings in this project are the nine musicians and music administrators who so generously gave of their time and energy to vulnerably wade through my interview questions. I found that each one of you was able to explain (far more eloquently than I could explain) perspectives on the topic of music community engagement. The poignant examples of your work that you shared with me will be cherished in my mind forever. My thanks for offering your expertise and for challenging me in my thoughts on designing this curriculum. You have provided the foundation for the future of this course curriculum.

Thank you to all of my professors at Indiana University, Jacobs School of Music. To my oboe teachers, Professor Strommen and Professor Roe, thank you for your unending support of my oboe and English horn studies. The high expectations and organization that you hold to yourselves and your studios has become an engrained legacy in my career. I cannot thank you enough for the countless conversations we have shared over the years and how you continue to believe in me and challenge me in all areas of my life.

Thank you to the Civic Orchestra of Chicago and their Fellowship Program for the music community engagement opportunities designed by Jonathan McCormick and under the mentorship of cellist, Yo-Yo Ma. This Doctor of Music Final Project was first inspired by the three years of life-changing experiences that you provided me. I have come to realize that the

Civic Orchestra performances that were linked with music community engagement were the ones that are still clearly pictured in my mind. The conversations that we shared and projects that we curated, even with their many challenges and successes, have changed the ways in which I perceive the world and view my artistic purpose. Yo-Yo, your compassionate leadership example and grounded personal encouragement has challenged all of the ways in which I think and act.

And lastly, thank you to my family! To my husband, JJ Koh. You have supported me in achieving this moment even before I began this degree. Especially, thank you for the extra cooking and cleaning that you took-over during the COVID pandemic, which slowed our lives down for me to be able to research and write this document. Thank you to my parents, Dr. and Mrs. Flowers and to my brother, Brett Flowers who have been over the years my cheerleaders, coaches, and editors. You did read-throughs for my silly typos at a moment's notice and encouraged me to "just keep going" when I needed it the most!

Thank you to all my friends, teachers, and family for caring about me and my music community engagement curriculum design!

School of Music Student-Generated Community Engagement Projects

While contemporary professional musicians assert the need for more community engagement, few music performance majors participate in such work during their undergraduate and graduate studies. Case studies substantiate that pre-service learning enhances a musician's preparation for community engagement work, capacity to absorb their overall experience, and ability to comprehend how their role as an artist can contribute to the betterment of society. Course outcomes of arts-based service-learning curricula centered around community engagement proves that there are benefits for both the students and community members. These courses can be used as a model for generating a music-based community engagement experiential learning course. Scholars provide advice for building a sense of community inside and beyond the walls of the classroom, and for creating innovative musical performances. Examining these case studies, curricula, and scholarship leaves room for research to discover what are current examples of professional music community engagement, what are the recommended procedures for effectively connecting with local residents through classical music performance, and what are the resultant benefits for the musicians, organizations, and audience members.

The purpose of this study is to understand the best practices relating to engaging community members with classical music. Personal interviews of five professional musicians and four music organization administrators, all who have successfully produced numerous community engagement projects, revealed themes addressing the following overarching research questions: What variety of community engagement activities have interview participants undertaken? What do interview participants perceive as the qualities of successful community engagement? What personal and artistic skills are needed for successful community engagement, and how might music majors learn them?

Collecting examples of successful music community engagement projects and analyzing responses to each interview question led to themes common across multiple participants. With

regard to the first research question about the variety of music community engagement activities, themes included the importance of attracting new audiences to the orchestra's concert hall, bringing music to people who do not have access or are unable to come to an orchestra's concert hall, performing music in non-traditional concert spaces, and providing quality K-12 educational initiatives. The second research question, which addressed the qualities of successful music community engagement work, exposed themes of relating music engagement to local culture, choosing the right community partners, and measuring the outcome metrics of community engagement. Answers to the final study question revealed communication, flexibility, and dealing with perfectionism as personal and artistic skills needed for successful music community engagement.

The resultant curriculum design provides students with a course aimed at facilitating awareness of what is possible in the field of music community engagement work, acquiring aptitude to initiate, develop, and measure effective community partnerships, and providing a supportive environment to experience designing and performing music community engagement projects. Students will work as team members forming objective project goals, growing personal and artistic skills, and crafting authentic relationships with their classmates and community participants. In this context, students will actively participate in a diverse exploration of community, create an innovative and collaborative project with community partners, and evaluate their overall experience and project outcomes.

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List of Abbreviations

K-12	Kindergarten through 12th Grade
LGBTQ	Lesbian, Gay, Bisexual, Transgender, Queer
MIE	Music-in-Education
MC	Master of Ceremonies
TA	Teaching Assistant

Chapter 1: Curriculum Rationale

Introduction

Cities and towns greatly benefit from universities' presence; however, there often seems to be a metaphorical moat around these ivory towers. It is typical for young musicians to move away from their hometowns to attend a school of music. Oftentimes, music students, who notoriously spend the majority of their time isolated in a practice room, graduate without forming any meaningful connection with the local people who reside around the institution. They tend to exist in a conservatory bubble, which serves to focus their career preparations; yet, in many ways, it stunts their musical and personal growth. By lowering the drawbridge and impactfully uniting music students and local residents, the sense of community will deepen for everyone.

When both musicians and their community collaborators believe in the purpose of a partnership, their sense of ownership will lead to the formation of an actively engaged community. Lawton (2019) suggests that creative collaborations enrich experiential learning opportunities, allow formation of authentic relationships, and develop social awareness within the students' hearts and minds. She confirms that artistic community engagement brings meaning to both the student artists and the local community participants. Not only will music community engagement unite local residents more intimately with the artform and with the university, but these experiential learning opportunities will enhance students' classical music training by diversifying their acquired skillsets and broadening their career perspectives.

Community Involvement

Yo-Yo Ma believed that there was power evident when agreeable outcomes were reached between people who were distinctively different, those people who were not typically in conversations together (Ma, 2015). His world-renowned cello playing has been recognized as innovative because of his ability to unite people from a variety of backgrounds, social classes, and educational levels to create collaborative projects, which has elevated his partnerships and

added another dimension to his musical artwork. Block (2008) agreed that "a shift in social capital occurs when we decide that the real transformation is having citizens—strangers up until now—sitting in circles, learning to trust each other, and deciding how to make a place better" (p. 189). Block expanded that new relatedness forms when people focus on one another's gifts rather than labeling others' deficiencies. Lawton (2019) applied this concept to art-based community engagement. She stated that a project "closely tied to people's everyday lives is a form of communication through which people learn about each other's similarities and differences, break through some of the barriers of understanding and awareness, and develop some commonalities that define community" (p. 205).

A community engaged in the creation of art transforms the audience from a passive recipient into a collaborator in partnership with the artist. Lawton (2019) promoted that community-based art has the potential to bring value to the invisible: a social cause, an energy shift, a group dynamic, or a raised conscience. She also recognized that while art dependent on community engagement experiences may partially exist as a reaction to the commercial art industry's obsession with social capital (the flow of extra donor funding for a particular project), there is an honest desire for art creation to truly make a difference in all peoples' lives. In these respects, Lawton argued that the collaborative expression of art is highly influential for the unification of communities.

Lawton (2019) introduced social practice art as a concept inspired by the movement of social practice activists, people who were influential in developing creative solutions to mend a community's social problems. The Civic Orchestra of Chicago formed a partnership, under the mentorship of Yo-Yo Ma, in collaboration with artist and social practice activist Theaster Gates and his Dorchester Projects on the southside of Chicago. As a cultural innovator and urban preservationist, Gates elevated the values of art, increased the worth of a neighborhood's land, and expanded lifestyle opportunities in a community. His work illustrated what Lawton (2019) said is the purpose of social practice art: "To build rapport and trust between members of a

community with disparate backgrounds, interests, socioeconomic and educational statuses, and religious, racial, ethnic, and gender identities to unite around the need for social reform benefitting the community as a whole" (pp. 207-208). The Civic Orchestra of Chicago's Bach Brandenburg Marathon took place at Gates' art incubation sites, where they performed intimate interactive performances. Through this collaboration between a multitude of artists, social leaders, and community participants, classical music performances engaged a new community by directly connecting artists and local audiences. The event, which enriched and brought visibility to Gates' current projects, drew multiple types of attenders. Some were the frequenters of the establishments and then were delighted to come across the innovatively collaborative performances, whereas others heard about the performances and then learned about their neighborhood's new establishments. Furthermore, it brought in a group of philanthropists, the supporters of the Civic Orchestra of Chicago, who from attending this event were newly introduced to Gates' Dorchester Projects. These performance collaborations allowed the artists to realize the layers of social impact resultant of their personal art practice, to understand the time (and energy!) needed to develop a collaboration that uniquely elevated a neighborhood, and to learn a lesson on how to inspire people (oftentimes, new acquaintances) to generously share their natural gifts.

Student Musician Training for Community Engagement

Myers' (2006) research showed that professional performing musicians focused solely on the quality of their performance and believed that community perceptions were the responsibility of the organization's management. While performance training at schools of music were of upmost importance, pre-service collaborative training prepared performers to have the knowledge, skills, and experiences necessary to develop into an engaging performer and responsible citizen.

Booth (2009) stated that current professional musicians have (out of necessity) learned essential skills for community engagement informally in the field through workshops or by

following someone's example. He believed that incorporating these skillsets in the formal education system can make secondary performing abilities, such as public-speaking, less daunting for artists. For example, when students were learning to overcome performance anxiety, community engagement public-speaking developed one's stage confidence away from the technical insecurities linked to performing their musical instrument. Additionally, community engagement brought the focus of the student's performance to an other-centered approach, making the importance of the performance about something greater than the level of perfection of the artist. With this mental focus and experience, additional layers were added to the implementation of students' private lesson objective topics, such as building confidence, practicing performing, and communicating with others. Booth (2009) agreed that community engagement work has potential to release a secondary personal breakthrough. Just as one's musical skills were aided by the summation of their life's experiences, he believed that community engagement work pursued within the university-setting added depth to a student's studies and thus, enhanced their musical abilities.

Barkl (2006) also implored that schools of music ought to provide musicians opportunities for skill development in preparation for community engagement work. She believed that such action would equip university graduates with a variety of potential employment scenarios, including educational partnerships and arts industry related work. Instead of just being performers, she said that university musician graduates could be program developers, teachers, presenters, collaborators, and other experts in the field.

Carruthers (2006) also deemed that community engagement work should not be an occasional activity, but a more central focus of all professional musicians. He suggested that service-learning environments allow for process-driven (over product-driven) learning. Schools of music ought to provide socially responsible service-learning opportunities for students to express their craft in community spaces and to learn to work effectively in this environment, with the intent that such action becomes a natural part of their identity as professional musicians.

Problem Statement and Research Questions

While current classical musicians and administrators assert the need for more community engagement, few music performance majors engage in such work during their undergraduate and graduate studies. More research is needed to understand how to generate effective community engagements, accomplish innovative classical music performances, and evaluate such collaborations. Therefore, it is pertinent for university music professors to design curricula that provide service-learning experiences that prepare and inspire students to incorporate music community engagement into their artistic identity and future career.

By interviewing professional musicians and music organization administrators who have undertaken successful community engagement projects, I will investigate the following research questions:

1. What variety of community engagement activities have interview participants undertaken?
2. What do interview participants perceive as the qualities of successful community engagement?
3. What personal and artistic skills are needed for successful community engagement, and how might music majors learn them?

Document Overview

Chapter Two highlights research centered on current university course offerings for arts service-learning, books written with advice for designing and performing collaborative classical music projects, and case studies examining the benefits of participating in community engagement work. University arts-based community engagement courses provide counsel for professors on developing an educational framework that enables students in their field to experience successful partnerships with local residents. Scholar's books illuminate methods for creating community among collaborators and for making a musical performance a valuable experience for one's audience. Case studies reveal that pre-service learning enhances a

musician's preparation for community engagement work, capacity to absorb their overall experience, and ability to comprehend how their role as an artist can contribute to the betterment of society.

Chapter Three contains the study methods utilized for discovering experiences, understandings, and advice for designing and performing community engagement projects. A diverse group of nine performing musicians and music organization administrators each participated in an hour-long video recorded online interview. A 14-question, qualitative interview approach was used for the study.

Chapter Four includes the findings of my interview research. The 14 asked questions revealed answers to my three over-arching research questions. Arranged under each research question is a summary of the themes common across multiple participants, with specific examples from the interviewees' experiences.

Chapter Five explores my personal teaching philosophy, which I support with specific curriculum ideologies, theories on the role of the teacher, methods for fostering classroom community, and ideas for cultivating creativity. The guiding curriculum theory, Schiro's (2013) Learner Centered Ideology, focuses on a holistic perspective that empowers students to take ownership of their own growth and learning. In addition to guiding students through course materials, the role of the teacher is to provide a supportive freedom for students to take initiative in the design, construction, and fruition of their community engagement projects through classroom presentations and small group work. The teamworking environment in the classroom is nurtured through relationship building activities and layers of individual, pair, small group, and classroom projects. Throughout the community engagement projects' realization, the students and teacher establish objective outcomes and a timeline to hold themselves accountable, and complete continual reflections and assessments to enhance the assimilation of their experiences.

All of this research informs Chapter Six, which contains a detailed curriculum, syllabus, and content for the upper-division or graduate-level course, "School of Music Student-Generated

Community Engagement Projects." This chapter begins with an explanation of how my interview research findings from Chapter Four informed my curriculum. The end of this section contains my *Syllabus* which includes the course *Format, Prerequisites, Description, Objectives, Schedule, Grade Distribution, Attendance Policy, Required Texts, Selected Reading Report* and *Group Mini Presentation* guidelines*, Course Notebook Journal* and *Reflective Essay* expectations*,* and *Small Group Project* information. Also included are the *Class Blog*, *Fieldwork Group Site Visits, Project Proposal Presentation Guidelines,* and *Extra Credit* opportunities. Next, I go into how my teaching philosophy detailed in Chapter Five informs the delivery of the curriculum in the classroom. Appendices that follow house the *Course Handouts*, *In-Class Activities*, *Journal Questions*, *Project Evaluation Reports, Individual and Group Learning Teaching Tips, Extra Course Resources, Selected Reading Report Texts, Classroom Discussion Techniques, Lesson Plans,* and this project's *Interview Research Protocols.* The *Lesson Plans* that contain a daily quote, classroom materials, lecture themes, in-class activities with related handouts, multimedia presentations, small group work directions, journal prompts, and any end-of-class instructions, such as future class expectations.

Chapter 2: Review of Literature

After reviewing the literature about teaching artists and performing artists engaging local communities, three categories emerge as relevant for my interview research and curriculum design. The first section reports the philosophies and advice from professors who teach existing university arts curricula that involve community engagement. The second section includes guidance for designing and performing community engagement projects. The final section of this chapter explores case studies on the benefits of community engagement for both the participants and the artists.

Curricula Involving Community Engagement

In the National Art Education Association's journal article entitled "At the Crossroads of Intersecting Ideologies: Community-Based Art Education, Community Engagement, and Social Practice Art from Studies in Art Education," Pamela Harris Lawton (2019) specifically references and explains her philosophies behind her community-based art education course at Virginia Commonwealth University. This one-semester course for art education majors has an intimate enrollment of around six students. It follows a mutual learning pedagogical model in which professor, students, and community participants co-create a local interest narrative to make healthier neighborhoods through the expression of art formation. University students gain experience in artmaking, teaching, learning, and curriculum development for a variety of ages and abilities of community learners. Along with researching about the neighborhoods, they form project proposals, develop the age appropriate curriculum for their project, and work as teachers alongside the community participants. Beyond the outcome of the course, which is creating uniquely meaningful artwork, the art education students gain firsthand experience in understanding diverse learners and communities with which they had not previously engaged.

Lawton (2019) suggests beginning a service-learning course with a discussion on how to create the brave environment essential for working together. Students need to learn how to listen

effectively and how to take part in challenging conversations with one another and with their community collaborators. Students acquire grant writing skills and budgeting strategies. For the course evaluation, Lawton utilizes questionnaires and video interviews of participants' learning experiences.

Lawton's (2019) pedagogical approach is to inspire her students to explore their identity as a student, teacher, and researcher. She desires to uniquely connect each semester's students' innate abilities and learned expertise to the curriculum, thus forming a custom classroom experience relevant to their lives, contemporary issues, and local community needs. Above all else, she is focused on creating an inclusive, engaged, and socially just learning environment.

Lawton (2019) recommends that flexibility is important for community-based art experiences to be profitable for all participants involved in the process. She suggests researching who the students want to engage and finding a community connector who is already addressing that group's interests, who will also serve as a recruiter of participants. Through time, patience, and consistency over the years of engagement, the course has built rapport with the local residents, students, and faculty colleagues. The curriculum has now expanded to include multiple degree areas at the university. In relation to the power of the relationships formed from her classroom's work, Lawton (2019) states:

> Involvement in community engaged pedagogy makes the silos we work within at the university more permeable; creating a liminal space in which social interaction and cooperation with communities, faculty, staff, and students from a variety of disciplines, similar interests, and concerns is realized and makes strides toward the creation of more inclusive and equitable communities. Preservice art educators gain a broader perspective about art education as a field, how community engagement can be enacted through art in formal and informal settings, and how personal art practice, teaching, and community-engaged research can be incorporated into and reimagined for curriculum design. (p. 215)

The creative collaborations enrich learning opportunities for students and local residents, as well as allow for authentic relationships to form and unforgettable moments to happen between all participants. Another result is that it gives a space for positive social awareness to develop within the students' hearts and minds.

Lawton (2019) considers her favorite semester of her community-based art education course as being the one that required the most organizational work. In 2014, she involved two partnerships, one with another university (University of Maryland) and one with a museum's community arts program. Before the semester, six artist educators from the three organizations worked over a year in planning the engagement. The project engaged students from both colleges and 19 community members who created large-scale woodcuts and writings based on the themes, freedom and community. One participant, instead of contributing specifically to the woodcutting project, directed and filmed a documentary of the collaboration. The six-week engagement took place at a community center on the art museum's campus. The two university classrooms spent the first weeks meeting together in conversation about the project's mission, creating woodcut examples, and working through reading and writing assignments. During the final three weeks (six hours per week), the community participants worked with the students to complete the three large-scale collaborative woodblocks. Realistically, they all spent extra hours in the final week to complete the projects. The prints of the woodblocks were displayed in the three galleries of the partners.

Lawton's (2019) semester project was so successful that she repeated it in 2017, after receiving a research grant for the collaboration. This time, she worked with a local elementary school and the Boys and Girls Club. Instead of making large-scale woodcuts, each participant created one small woodcut that could be printed stand-alone or combined with the others to form one large-scale woodcut, which allowed the participant to take their woodcut home. The process of creating artwork brought people from across age, racial, and socioeconomic barriers together in a shared nonhierarchical experience. Conversations about what the art represented to each of

them were fascinating. There was a documentary created about the experience and written reflections collected on the students, faculty, and participants' experiences in creating the art pieces together. In 2019, she conducted a third run of this semester project and formed comparative case study research on community-based art education resulting in her book *Community-Based Art Education across the Lifespan: Finding Common Ground*.

In 2018, Lawton's (2019) curriculum was based on an artistic and literary collaboration with a local predominantly Black elementary school. Together, they created a neighborhood-themed alphabet book that elevated social justice. There were versions of the alphabet books created for an elementary school, for a youth center, and for the neighborhood public library. Each participant, including the students, and even Lawton made one version of the book for themselves. The books were physically designed either with a traditional binding structure or an accordion format. The participants (six college students and four consistent youth) met for two hours twice per week at the Boys and Girls Club. There were many more youth participants, but their attendance fluctuated session to session. Beyond donating the visual materials, the end result of the project featured a community presentation of the alphabet books including a live reading, rapping the lyrics with beats, and reading with relevant music playing in the background.

Most recently, Lawton (2019) has been in the planning stages of the university's future collaboration with the same neighborhood youth and with the senior center complex across the street for an intergenerational experience. Students from the class reported that they learned art can take place in any setting, but that it takes time, commitment, and patience to see the fruits of artistic community engagement. Lawton suggested that the longer this curriculum is in place at a university, the deeper our community connections will reach and that repeating project ideas while catering to the specific student and community interests will make the learning experiences reap predictably strong, yet individually unique benefits.

Lawton's (2019) course exemplified the variety of forms that artistic community engagement can take within the neighborhoods surrounding a university and the meaning that it

has for both her students and the community participants. While Lawton found that visual arts-centered partnerships were meaningful for everyone involved, more research is needed to understand the qualities that will make music-focused partnerships similarly successful.

Like Lawton (2019), David E. Myers' (2006) study entitled "Advancing the Preparation of Professional Musicians through Systematic Education for Community Engagement" shows that orchestral musicians prioritize their concert performances and believe that community perceptions are the responsibilities of the management. This inspired him to form pre-service training and professional development activities to prepare performers to have the knowledge and skills necessary to fulfil roles as performers and collaborators. His desire is that musicians become equipped to adapt their performing skills, designing of projects, and listening approaches to further reach audiences that are diverse in age, musical access, and levels of interest. Throughout his courses at the "Center for Educational Partnerships in Music" at Georgia State University, musicians learn how to take an active stance and accept responsibility for the work of community engagement. He believes that it is possible to integrate experiential learning courses into the university pedagogy without sacrificing the artistic rigors of the music school.

At Georgia State University, Myers (2006) developed two curriculums to enhance musicians' community engagement work. Music-in-Education (MIE) is a course which prepares musicians to engage diverse audiences in high-quality musical experience through seminars and situated experiences within the Sound Learning Partnership. The Sound Learning Partnership is a course involving collaboration among the university departments, professional musicians, communities, and local schools in building a culture for lifelong musical participation.

These courses provide students with practical experiences in teaching, collaborating, designing curriculum, creating value in one-time engagement performances, and building the concept foundation for the integration of music with other subjects. University students videotape their performance and engagement activities for personal assessment. The course themes are as follows: Theme I. Realizing the natural human capacity for music; Theme II. Developing

knowledge of collaboration for learning; and Theme III. Career and professional development. Many students commented that after taking the MIE course, they felt more conscious of their audiences' perspective and how they needed to consider the manner in which they would invite them into the shared musical experience. Not only did the students perceive that they connected in a musical way with their audiences, but that the audiences were more attentive, and a humanistic social bond was formed together.

Myers' (2006) findings suggest that not only do music performance majors need to think in new ways about their work, but music educators must begin to think more collaboratively about essential participatory experiences. These experiences can bridge the gap between music performing and music teaching, as the skills gained from community engagement create a "new generation of musicians who model an ethos of service and public accountability, and who can effect mutual commitments to the musical well-being of our society" (p. 89).

Myers' (2006) students' reactions to the value of his two courses in the "Center for Educational Partnerships in Music" leads me to inquire about the most valuable secondary skills that students need to learn in order to successfully invest in designing and performing community engagement work. Myers refers to continued partnerships, yet I want to research the variety of collaborations that professional musicians and music administrators have undertaken. I want to hear about their most innovative collaborations in order to find out how to uniquely highlight students' diverse areas of expertise each semester.

Both Myers (2006) and Lawton (2019) states the importance of having community engagement projects correlate to the enrolled student interests and capabilities. Although Lawton believes in orchestrating the community collaboration ahead of time, Myers encourages the students to take complete ownership of the local neighborhood research and project development. This directs my research to find methods for discovering the needs and qualities of local communities, for uniting musicians and community members around a common project goal, and

for fostering ongoing collaborations with people not previously engaged with classical music organizations.

Designing and Performing Community Engagement

Many leaders have written books that provide guidance on designing and performing community-building initiatives. The following three books were chosen because of their potential to inform the preparations for community engagement specifically in music or because of their ability to enlighten musicians on making their performances relevant in their communities.

Peter Block's (2018) book, *Community: The Structure of Belonging*, was written to support leaders who create spaces for members of society to engage with one another. Uniting people who previously have few interactions with each other, or who even share opposing viewpoints, takes great understanding and methodology. Much of Block's advice stems from his experiences in working with the neighborhoods of Cincinnati, Ohio. He is also a consultant and international presenter on the topic of how to create healthy communities.

Block (2018) explains that the best community engagement happens when voluntary, self-organizing associations form collective collaborations that focus on relatedness, possibility, ownership, honest dissent, commitment, and gifts. He challenges people to find commonalities among people who are different from themselves, which will transform human relatedness among people and organizations.

Communal transformation occurs when people remove their collective projections and allow for others from across boundaries to unite and thus become creators and owners of the community. Block (2018) provides tools for reweaving the social fabric of our arts organizations through forming authentic relationships with people who are not yet engaged.

Block (2018) believes that it requires courageous vulnerability to build the trust needed to form an authentic community. Working together through questions of introspective quality creates space for real possibility and an alternative future. The heartfelt care shown between new relationships formed in these small community discussions provide a valuable understanding that

unity is possible. The unification felt and opportunities realized among people during the meeting inspires repeat experiences in the larger communities. This means that the process of the meeting (how these relationships are formed) is as important as the result obtained (the relationship itself). Block advocates that shared moments, which overcome seemingly impossible challenges are so powerful that people will go into their communities and lead with confidence, with the knowledge that change can happen through their work together.

Block (2018) believes that when there will be appreciative equity, a community group's internal culture sincerely values the gifts and capabilities of each member. Operating with compassion and appreciation, the groups will be effective in bringing hospitality to the greater community. Each member feeling integral to the function of the group will build a valuable sense of belonging. When communities work together to support one another's passions, even when they differ from one's own passions, collaboration and support will be authentically felt. Block provides methodology for developing healthy working relationships between members of a small group and community collaborators.

Although Block (2018) speaks to the power of possibilities being created when diverse groups of people unite, it makes me wonder what unique collaborations can be formed between classical musicians and collaborators who are completely different from one another. It also leads me to question how they identify needs in their communities, how they develop project objectives, and how they assess the outcomes of their work. Furthermore, I want to discover how they foster a healthy working environment among artistic colleagues and what affect this has on community engagement collaborations. If students are able to develop personal skills that can avoid the common pitfalls of teamwork, what are they and how might they learn them?

While Block (2018) focuses on engaging communities, David Wallace's (2018) book, *Engaging the Concert Audience: A Musician's Guide to Interactive Performance*, serves as a handbook for performing musicians who desire to engage concert audiences. Performers can break the figurative wall between themselves and their audience through interactive

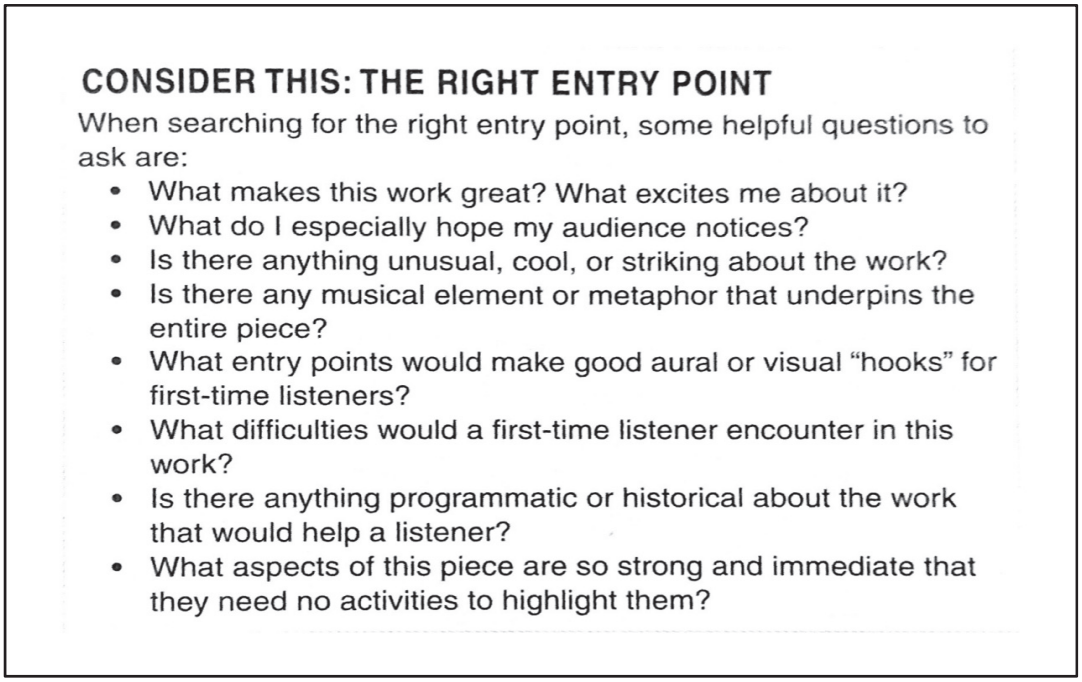
performances. Wallace suggests using a specific entry point into a theme rather than covering a variety of themes throughout the presentation. By enabling the audience to enter the world of a specific piece, you give them an experience that they will remember. It is vital for the advocacy of live concert music that new listeners can have a musical understanding that is profound and satisfying.

Interactive performances help musicians understand compositions in a new light from considering the future audience's perceptions during their presentation preparation. In using an. Musicians can share their classical music passion with new listeners by taking a moment to prepare the audience to best absorb their performance. Wallace (2018) says that fast-paced performances can be invigorating, yet moments of reflection and letting the music soak-in, can be sacred. "Reflection can nudge the audience from the realm of passive entertainment into the deeper world of personal, aesthetic response" (p. 20). And creating the atmosphere can spur the audience toward an authentically human interaction with the concert experience.

Upon offering time for comments from the audience, Wallace (2018) suggests using strong leading and follow-up questions like "What struck you about the piece?" and "What about the music made you say that?" (p. 19). Wallace says that these purposefully open-ended questions lead audience responses towards musical observations. Another method for evoking a reflective moment would be to introduce the selection by asking questions about specific memories that can prompt the mood of the musical work.

Musicians can weave the entry point theme throughout the program through their selection of repertoire. The theme could be "intriguing, challenging, entertaining, exploratory, emotional, intellectual, musically strong, and original" (Wallace, 2018, p. 23). Then Wallace suggests structuring the repertoire in a set list. Will it be "Surprising? Cyclical? Emotionally shaped? Logically structured?" (p. 25). There could be a major work that the themes are centered around or attention-grabbing excerpts that tie the themes together. Overall, the presentation

should approximately be at least two thirds music and one third interaction. Figure 2.1 provides helpful hints for creating an entry point.



CONSIDER THIS: THE RIGHT ENTRY POINT

When searching for the right entry point, some helpful questions to ask are:

- What makes this work great? What excites me about it?
- What do I especially hope my audience notices?
- Is there anything unusual, cool, or striking about the work?
- Is there any musical element or metaphor that underpins the entire piece?
- What entry points would make good aural or visual "hooks" for first-time listeners?
- What difficulties would a first-time listener encounter in this work?
- Is there anything programmatic or historical about the work that would help a listener?
- What aspects of this piece are so strong and immediate that they need no activities to highlight them?

Figure 2.1. Wallace's (2018) Entry Point Formation (p. 27)

The use of an effective entry point helps the audience to appreciate the performance musically, intellectually, and emotionally. It also makes newly experienced artwork both tangible and relevant. While developing a thematic progression of the program, musicians must always question if an interactive activity will enhance the musical performance. Strategies that Wallace (2018) suggest for audience collaboration include: piece simulation, listening challenges and activities, improvisation, composition, audience "perform-along," musician coaching (tempo, dynamics, mood…), musician audition, visual aids and activities, multimedia, interdisciplinary approaches, one performance as a "warm-up" for the next work, offering the audience a second helping, taking requests, dialogue-based activities, underscoring, voiceover, narrative, demonstration, games, puzzles or problems to solve, other archetypes, and application (pp. 34-50).

Musicians' stage presence hugely impacts the audience's receptiveness. "As with performing a piece of music, it's not necessarily what you say, it's how you say it" (Wallace, 2018, p. 57). Using metaphors and questions, economizing words, moving around the stage, and maintaining eye-contact with the audience are methods for dynamic stage presence. The gift of live concert performance is that musicians' personalities and verve can actually connect with audiences.

Wallace (2018) warns that common pitfalls for musicians engaging audiences in live concerts are the following: using too many words, demonstration instead of discovery, under rehearsed lines and music, using a non-musical focus, irrelevant activities, lack of variety, audience inappropriateness (age), piece lengths, and disengaged performers. To encourage deeper engagement, musicians can maximize the impact of their work through their approach. Wallace advocates for presenting preconcert talks or events, arranging concerts in a series, having a short-term residency or long-term partnership, and utilizing virtual follow-up.

Due to a performance's location, creativity on the musician's part can allow for unique program adaptations; yet, musicians should consider that it might not have that much of an effect on people's concert experience. Rather, they should stick to authentically communicating their talents and passions. No matter who the musicians are performing for, their listeners have their own perceptions, interpretations, feelings, and responses. "If you regard your listeners as human beings, you'll tap the empathetic power of your music" (Wallace, 2018, p. 89). Audiences tend to mirror presenters' demeanor, so musicians' attitudes should focus on gratitude and graciousness, while being true to themselves. Beyond that, knowing the scene and the audience aids in preparation for a successful presentation.

Wallace (2018) encourages that engagement is a mindset. It reaches all types of audiences at the same time in different ways. For avid arts supporters, engaging performances can enrich their experience, while for newcomers, it can increase the attractiveness and accessibility. For the musicians who take on the responsibility of audience engagement, it can become an

enjoyably creative challenge. When musicians have curiosity and passion about a piece of music, they will always have something to communicate to their audiences. As a result of doing these additional exploratory preparations, musicians can discover new insight into a work that they have potentially performed for many years. So transitively, one could say that musicians' engagement work enhances their musicianship.

Wallace's (2018) book, *Engaging the Concert Audience: A Musician's Guide to Interactive Performance*, inspires me to conduct research interviewing classical music performers who have successfully worked to stimulate active involvement from their audiences. I will investigate the ways in which musicians prepare their ideas, music, and activities, an examination of the exploratory (rather than informatory) methods that they have used to heighten various types of audience experiences. As Wallace's methods seemingly take place in an educational engagement environment, I will interview musicians and administrators on what they have done regarding audience engagement in a traditional professional concert context.

Wallace's (2018) entry point ideas were inspired by his teacher, Eric Booth. Booth's (2009) book, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*, is an instructional resource for "teaching artists," performing musicians who are specifically engaging students in the educational sector. These same ideas can be applied to other forms of community engagement. Booth clarifies that a teaching artist is not teaching the technique of the art form (as per say a private lesson teacher is doing), but they are teaching by example, through the essence of who they are, through living the life of a performing musician, and through rubbing shoulders with their selected communities. In Booth's powerful words: "Like it or not, our example in the world teaches people what it means to be a musician. And for the sake of our art form, I hope you teach as artfully as you perform" (pp. 3-4). Qualities of teaching artistry include more than just being a good musician and teacher; one must be clever, relevant, engaging, effective, delightful, and transformative.

Specifically, in reference to community engagement work, Booth (2009) emphasizes that its purpose is to enrich community life, such as bringing to light a current issue, shared interest, or underserved population. He states that there is a slight difference between "community artists" and "teaching artists," with the former being aimed at enhancing someone's life from their encounter with meaningful artmaking and the latter helping others engage in meaningful artmaking. (In regard to my following curriculum design, both are considered to have validity.) The best teaching artists can go beyond helping the audience see what they appreciate in the music to guiding them to reach their own conclusions about the art. Even better, they enable audiences to develop a mindset for encountering new compositions. "Such habits create connections not just between the music and the mind but with the heart and spirit, where music really makes a difference in people's lives" (p. 66). Booth lists five "habits of mind" that should be considered by teaching artists: attention (full, open, active), inquiry, playful attitude, flexible empathy, and reflection. These presenting habits encourage both musicians and audience members to engage more deeply, authentically, and holistically, all which have lasting life impacts.

According to Booth (2009), advocacy must be done by all musicians. It is not a distraction from the musicians' studies of their craft, but it is a lifelong quest and an investment in who they are as members of society. It goes beyond the goal of recruiting audience members to attracting people to the excitement and the essential humanistic aspect of live concert music. It is a shift in the way that musicians and audiences relate to one another. Simply, the sharing of enthusiasm and fascination with music can make an entire performance more powerful. When musicians believe that their life in classical music has benefits, others will be drawn to it as well. Conservatories and universities are working to help students learn these skills and experience these moments to incorporate these practices into their craft.

Booth (2009) holds the opinion that current musicians have (out of necessity) learned these skills through workshops or informally in the field by following someone's example. He

believes the next step is incorporating learning these skillsets in the formal education system. It can make skills like public speaking less daunting for artists. While a student is being mentored on performance anxiety, they can apply the skills that they are learning from public speaking, thus their work in music advocacy is helping them specifically as a music performer. Even when these skills seem to overstuff students' lives, it might create a breakthrough moment in another area, making that pursuit more efficient. Students' musical skills are being aided by the summation of all of their life experiences, consequently smoothing the transition from student to professional life. Booth challenges universities to include projects that provoke students to learn from experiences in an integrated way, rather than presenting it as an extra-curricular option.

Booth (2009) has developed a curriculum for teaching artist training at the Juilliard School in New York City and at the Meadows School of the Arts at Southern Methodist University in Dallas. He mentions that each course's curriculum is unique to local aspects, adapted to best fit the students and the local community. In each course, students work with other disciplines, set essential guidelines, frame a context, and create a hands-on experience. Booth uses a series of classroom activities that bring in other disciplines (areas where no one in the class is comfortable) to increase the anxiety of the moment, to form the courage to rise above it, and to generate a classroom bonding experience. Over time, small classroom moments build students' confidence, which they can carry into all areas of their musical work. Booth sets essential guidelines for teaching artists' engagement, including: gaining personal relevance for the listener, engaging over giving information, using competence, knowing learners, planning backward and planning thoroughly, making it fun, managing classrooms, clarifying instructions, setting the working environment, centering around the learners' responsibilities, practicing the activities, instructing steps, remembering reflection, balancing focus and product, separating observation from interpretation, witnessing, making choices and noting their impact, using quality questions, partnering with classroom teachers, utilizing ice-breakers, connecting concepts to their

curriculum, meeting with classroom teachers prior to engagement, staying fresh, and remembering the law of 80% (80% of what you teach is who you are).

Over two semesters, the students enrolled in the course explored issues in their school of music community, greater university community, and then local city communities. Teaching artists ran classroom simulations of their presentations that they were about to take to the local schools, and Booth (2009) along with the other students offered feedback. When they had their public presentations, selected students also observed and offered feedback. Teaching artists also wrote self-assessment papers on their strengths and weaknesses through their presentation. This created accountability and community among the teaching artists. Throughout the semester, guest professionals visited the classroom to address topics such as resumes, marketing, various music education programs, impactful educational materials, and other realities of the profession. The final project of the course was for each student to create an interactive performance. They presented a "ten-minute pitch" to the class (figurative council) about why their concert should be included in the hypothetical upcoming season. The classroom discussions that followed were centered around: What are the qualities of a successful sales pitch? What were the strengths of the program and its educational aspects?

Booth (2009) includes a helpful reference chart for *Growing the Capacity of Artists Who Teach* (see *Appendix A*). For example, one section includes *Artistry Qualities* for the *Engagement of the Learner in the Art Form*. Booth explains the four levels of effectiveness as:

- *Acceptable*: introducing aspects of art through a lesson plan
- *Good*: creating experiences to introduce the art form including interaction
- *Excellent*: transferring ownership to the listeners for them to apply artistic elements fluently
- *Ideal*: empowering the learner to self-initiate an artistic experience as a listener or even as a music-maker (pp. 109-116)

In order to reap the intrinsic benefits of music community engagement, musicians need to consider the value of leading each audience member towards cognitive growth that can lead to public growth, which will allow for the creation of social bonds. When paralleling this to students' learning, professors need to prioritize the growth of students' cognitive understandings (which leads to growth of human capital) to eventually improve their self-efficacy (which leads to growth of social capital). Understanding the intrinsic benefits of art can fuel musicians' belief in the purpose and value of their career. See the table below to understand Booth's (2009) teaching concepts and how he utilizes them in his classrooms.

TABLE 21.1 **Examples of Connecting Reflective Tools, Goals, Examples**

Reflective tool	*Possible goal*	*Might look like*
Guided thinking	Deepen musicality	Teacher poses a great question to think about, e.g., "What are some fresh lifeways we can bring to this passage?"
Dialogue	Dig into a problem area	Teacher asks illuminating questions and follow-up questions: "Talk me through your thinking steps when you work on this part of the piece."
Journal writing—free	Clarify response or feeling	"For the next 2 minutes write about one mystery you find in this section, and why it matters to you."
Journal writing—guided	Capture expectations	"Find at least three expectations you had before you listened/performed; where did they come from, and how they were met or surprised?"
Guided group discussion	Group takes ownership of a key idea	"What about this piece makes it sound American?"
Unguided group discussion	Uncover subsurface issues of importance	"What's the point of listening to a piece like this? Are the reasons important?"
Peer interview	Illuminate personal process	"Interview your partner about…the things she did while listening to that movement"; or "Interview your partner about the learning journey she has had in playing that passage."
Write a review	Focus critical attention	"Write a 100-word review of our performance of that piece."
Cross-discipline	Clarify complex ideas	"Make two sketches, one of the way you played [or heard] that piece the first time, and one of the way you play [or hear] it now."
Storyboard	Document process	"Create a five-cell storyboard that captures the key moments of the process we just went through this week."
Improvise	Switch perspectives	"Describe the performance, from the point of view of the music we just played"; or "Write a singles ad for this piece and the kind of listeners it wants to pick up."
Self-assessment notes	Embed habit of self-assessment	"Take a minute to jot some notes in your process journal."

Figure 2.2. Booth's (2009) Models of Connecting Reflective Tools, Goals, Examples (p. 163)

In regard to student assessment, Booth (2009) utilizes quizzes, journals, portfolios collecting multimedia materials, reflection, videotaped engagements, and evaluations from the participants and the student teaching artists themselves. He employs small quizzes to keep students accountable in their reading assignments. When assessing group work, he has students make a four-box grid. Across the top, they list “this time” over one section and “to get better” over the other. Then, they write on the left side rows, “I” and “we.” This is a fair way for students to self and group critique, holding accountability, as well as setting future goals.

Booth (2009) addresses the topic of outreach (or as more favorably termed, engagement) skills among symphony orchestra musicians. While he believes the best avenue for interactive performance is through chamber music performances, orchestral performances can engage audiences of all diversities and illuminate all styles of the art form. The Atlanta Symphony was the first major orchestra to hire an administrator called a community catalyst. Their role changed the course of American orchestras from just fulfilling educational engagement requests to seeking innovative collaborations and to building performance series with religious groups, K-12 educators, community organizations, and businesses, forming a dialogue that makes new collaborative opportunities in the process.

Booth (2009) says that the best private music lesson teachers are those who can use their habits as teaching artists in the setting of a one-on-one partnership. The learning foundations of motivation, atmosphere, and self-assessment contribute to the students’ journey of growth and development. Private teaching requires fully developed listening skills whether it is listening to the student’s playing, listening to non-verbal cues, or listening to their student’s conversation. Booth believes the overarching role of a teacher is to nurture motivation and help a student develop musicality. Technical development must be in service to the musical goals. Booth says that motivation is developed through enjoyment, relevance, curiosity, and reflection.

Booth (2009) deems that authentic advocacy is informed, filled with passion, respectfully attacks crucial beliefs, reframes issues, actively engages, and becomes a way of life. More than

just research, advocacy needs to think strategically when presenting topics that elicit a heartfelt response. Partnerships take great patience and time to develop. It is the professors' role to engage personally with their university students and the targeted audience of school children. (When engaging children, getting the opportunity to also engage their parents lengthens the engagement's reach into the greater community.) People tend to define art by nouns—performing a musical piece in a building; however, if they think of art as a verb—entering the world of the artwork that someone had created—it will have a uniting impact on audiences.

Booth (2009) perpetuates that the power of the arts lies in its ability to provide a space for people to meet and unite around important issues of life. For younger students, the arts provide a place of (secular) sacred ground where they can find trust, vulnerability, support, and motivation for the future. Teaching artists get the opportunity to encourage students that there are many valid answers to questions, that the creation of music is personal and makes relevant connections to all areas of life, that music can fill the void that words cannot express, and that bravery is honored in speaking individual truths.

Booth's (2009) book has inspired me to investigate what are the best practices in advocating for live music performances, what leads to experiences where musicians perceive that they are effective collaborative artists, and what personal and artistic skills result from musicians' community engagement work. Booth leaves room for an in-depth collection of tangible examples demonstrating when classical music-making has had local social impact. This leads me to examine the methods that musicians and arts administrators use to measure the level of success in their community engagement work.

Authors of the three aforementioned books include tangible methods for designing fresh (musical) projects, advice for appropriately addressing community issues, tips for creating projects that display authentic personal and artistic passions, and innovative procedures for personal reflection and growth. While Block (2018) provides methods for creating strong communities, first within a small group and then fanning-out into larger communities, Wallace

(2018) and Booth (2009) speak to utilizing music performances to generate human relatedness. They do this by encouraging musicians to seek avenues to welcome the audience members into a shared musical experience. The three authors advocate that it is authentic human relatedness that allows people to reach beyond previously formed barriers. They all emphasize remembering that one's auras and behaviors communicate clearer than the words they say; one must embody the sentiments that they hope to share with others.

Case Studies on the Benefits of Community Engagement

In 2015, Sara Ascenso (2016) interviewed the Chicago Civic Orchestra Fellows, of which I was a member, for her case study entitled, "Minding the Gap in Musicians' Transition from Student to Professional: The Civic Fellowship at the Civic Orchestra of Chicago." Her research was eventually published by the *International Society for Music Education Commission on the Education of the Professional Musician*. Asceno's findings demonstrated that the last stage of transition from being a university student to becoming a paid professional was one of the most difficult phases for musicians. She found that the Civic Fellowship program provided holistic opportunities for musician growth through orchestral, educational, and community engagements and aimed to understand how the participants viewed their experiences in the fellowship as preparation for their professional futures.

The eight participants (four male and four female) in her study were between the ages of 22 and 30 years old. Using "Interpretative Phenomenological Analysis," she discovered themes including life perspective, citizen musicianship, professional skills, social skills, self-awareness, wellbeing, and the process of getting out of the conservatory comfort zone. Her research proved that the "Civic Fellowship model represents a strong example of a creative career advancement initiative that meets key developmental and educational needs of transition musicians" (Ascenso, 2016, p. 155). She found that after the rigors of conservatory instruction are removed, the re-structuring of ones' identity is reliant upon good choice-making skills and self-regulation. Ascenso clarified that since society is always evolving, professional musicians' capabilities must

become versatile, adaptive, and resilient while maintaining the highest level of traditional musical skills. Therefore, she endorsed that university settings can produce peer-learning and experience-based programs as tools for students' integration into the professional world, in addition to providing musical proficiency training.

Ascenso (2016) stated that the Civic Fellowship was organized into five types of experiences: 1) community engagement, 2) leadership within their orchestra, 3) chamber music collaboration, 4) music education, and 5) cultural entrepreneurship. She found that the musicians felt that they had a safe space to develop ideas for creatively engaging audiences within professional-level performance contexts. The term "citizen musician" was used by participants to describe experiences that widened their perspective by understanding another human's emotional processes, recognizing the direct impact of their making-music, and feeling the genuine connectedness with their colleagues as a tool for facilitating positive growth. Musicians reported noticeable improvement in their ability to show authentic empathy and to utilize respectful communication skills. They also felt heightened awareness of new capabilities, such as time-management, courage, self-reliance, and staying grounded amid high pressure situations, which benefitted both their development as a musician and their life outside of music. The strongest theme that Ascenso reported was that the Civic Fellowship provided musicians with greater career meaning through a re-framed purpose of performances, a feeling of accomplishment, a sense of overall gratitude, and a heightened hopeful perspective. Lastly, the Fellows stated that the experiential process was the key to allowing artistic freedom and positive personal change. Ascenso's research created the foundation for me to discover what other programs have done to prepare musicians for professional community engagement projects and what variety of activities they have undertaken. Furthermore, it makes me want to investigate how music organizations measure the immediate and long-term impact of their community engagement work.

Another one of Ascenso's (2018) case studies, "Finding Meaning in Music: The Impact of Community Engagement for Professional Musicians Research," examined the impact that

community engagement work has on performing musicians. Ascenso was commissioned by the London Music Masters at the Royal College of Music to perform research focusing on the impacts that community engagement has on the life of professional orchestral musicians. She did this through investigating how 15 musicians (six female and nine male, age range 26-57 years, with 4-35 years of experience) perceived their community engagement work, its history, and its overall value to individual and groups of musicians. She concluded that performing community engagement work personally offered the foundation to build psychological resources of thinking positively, feeling accomplishment, engaging the mind, developing purpose, and maturing social skills. She found that musicians sensed obvious benefits derived from their experiences such as musicianship, internal growth, and a positive mindset. Ascenso was warned by participants to carefully select community partnerships. When the relationships between the collaborators were reciprocally beneficial, then live art practice changed from a "giver recipient" to a co-beneficiary model.

Ascenso (2018) discovered three areas of what musicians perceived as the benefits of community engagement work. The first theme that came to light was that musicians felt that they could delve deeply into their identity quest. In the interviews, community engagement work seemed to evoke past fond music memories allowing a revisiting of personal narrative, which led to constructing new subjective meaning. Musicians said that they encountered experiences that elevated the power of music, helped them gain a stronger perception of their purpose both individually and collectively, and provided opportunities for self-expression, generosity, and the passing of music onto the next generation. Building new audiences, supporting music education, and finding avenues for employment restored their overall confidence for their line of work.

The second benefit was that their work served as a laboratory for uniting five areas of skills: personal (flexibility), interpersonal (perspective, collaboration, and empathy), musical (atypical performing scenarios), cognitive (creativity and concentration) and teaching (resources). Thirdly, musicians told Ascenso (2016) that their overall wellbeing experienced positive

emotions of genuine joy and gratitude. This community engagement work reinforced a sense of accomplishment, fostered social connections with their peers and audiences, and brought variety to their daily routine that allowed for greater enthusiasm for music-making. From this experience, musicians began to understand their crucial role in society, their impact in the development of new audiences, and their shaping of music education. Ascenso's interviews led her to conclude that community engagement projects should benefit all involved: the participants, the collaborators, and the artists. From her research that revealed layers of community involvement and pre-professional training benefits for musicians, she suggested that if universities design experiential learning community engagement courses, it will increase the school of music's accessibility and provide relevance for it in their local neighborhoods while creating a fertile ground for music students to grow both personally and artistically.

One of the components that Ascenso (2018) highlighted in the evaluation of the reviewed programs was the mutual nature of the process. Assessment of the impact of community initiatives typically remained focused on one side of the equation: the receivers of interventions. Ascenso began to examine the benefits that performing musicians felt after doing community engagement work; however, this type of work is still under-researched. In addition to continuing this quest, her findings suggested the need for examining ways to optimize collaborations and to weave community engagement work into the fabric of what it means to be a professional artist.

Conducting research on programs in the International Society of Music Education Community Music Activity Commission over the course of three years, Glen Carruthers (2006), a Canadian professor at Brandon University, explored methods of training that professional musicians received to serve community needs. Carruthers interviewed students, administrators, professional musicians, and arts educators in France, Spain, Ireland, England, United States, and Australia. His results, featured in the article "Professional Musicians and Creative/Community Capital," made him question the quality of education that music schools provide in regard to preparing students for community engagement. One community engagement program that

Carruthers studied was “The Open Ear Orchestra,” an outreach project of the London Philharmonic. This program was directed by Phil Mullen, who is currently Chair of the Community Music Activity Commission and the Community Music Certificate Program at Goldsmiths College, University of London.

Through his observations of successful community engagement arts organizations, Carruthers (2006) consistently saw a spirit of openness of perceptions and willingness to change perspectives among the musicians, administrators, and teachers. This translated into inspiring these attitudes among audience members. These organizations made their artwork accessible, both financially and intellectually, for the greater public. Carruthers believed that, “Interactive, experiential, ongoing service-learning programs grounded in social responsibility will undoubtedly generate creative and community capital” (p. 60).

From his interviews, Carruthers (2006) noticed a thread: music schools focus on developing human capital (making better musicians), and social capital (student relatedness) might happen along the way. University student musicians have been taught to value product over process, which undervalues students’ potential to develop creative and community capital. Furthermore, the environment in which they were trained contained students with similar socio-economically backgrounds. By keeping students away from diverse community situations, students did not feel personally challenged or able to develop a sense of responsibility towards anyone outside of their own immediate communities. This isolated world propelled students into that very same environment where they interacted with other like-minded musicians. Carruthers found that once professional musicians were removed from this bubble, they had trouble adapting and relating to others.

Responses to Carruthers’ (2006) interviews included that professional musicians wished that they had developed the skills necessary for community engagement work during their university years. They would have personally benefited from classroom experiences learning how to seek and identify local community needs. Professional musicians suggested that if community

engagement work was part of their training, their craft would have more meaningful depth. Before even becoming a professional musician, they would know that their work had value in contributing conscientiously and responsively to society.

The interviewees suggested that universities should provide opportunities for students to express their craft in informal community spaces so that learning to work effectively in this environment would become a natural part of their career identity. Music schools should offer interactive experiences to prepare students to be innovative professionals and accountable to serving the public. Carruthers (2006) projected that this would develop students' creative and community capital alongside human and social capital.

Service-learning courses based on social responsibility are considered an effective style of education due to its active connection to personal experience. Sustainable service-learning programs that provide time for genuine change to stimulate community capital enables students to grow beyond the limits of human and social capital. Carruthers (2006) declares:

> Community involvement is not a sideline of professional activity or an occasional pursuit but should occupy a central role in professional musicians' lives. Informal learning environments are less hierarchical, more egalitarian, less threatening, more welcoming, less product driven, and more process driven than formal learning environments. (pp. 61-62)

Carruthers (2006) concludes that community engagement work will lead towards a widespread relevance of the art form. The classical music industry advocates that performances and education should be accessible to all. However, they build a community with borders (e.g., isolated schools of music, untouchable professional musicians, and celebrated philanthropic networks), which resembles the corporate world. Even community interest programs turn into commercial ones whose growth is acknowledged as a positive trend and serves tourism. Yet once this happens, these events turn away from their original purpose of bringing the local community together.

The findings from Carruthers' (2006) work lead me towards researching music community engagement opportunities that have the depth to enable creative and community capital. Carruthers' research suggests that community engagement work takes a central role in the definition of what it means to be a professional musician. By researching the most meaningful projects that respected musicians and arts organization administrators have done, I will be able to have a sampling of successful projects that can be emulated, transformed, and adapted for the university setting.

In the fourth case study, Australian Louise Barkl (2006) performed a comprehensive analysis of two music community engagement programs in her article, "Professional Musicians and the Music Education Programs of Arts Organizations," for the International Society for Music Education Community Music Activity Commission. One program that she evaluated was the education program done by the London Sinfonietta in England. The other education program was Musica Viva Australia's education program, Musica Viva In Schools. (There she had to maintain anonymity with her interviews, analyses, surveys, and observations to eliminate a conflict of interest.) The purpose of this research was to discover the skills, knowledge, and expertise necessary for performing musicians to successfully work in interactive education situations.

Barkl (2006) observed the London Sinfonietta, which beginning in 1983, was the first orchestra to engage education in this manner. Their Creative Director, Fraser Trainer, utilized a cohort of composers who worked as artists-in-residence over a period of time with one class of young school students. Near the end of their work, they brought in musicians from the orchestra who worked with the students in creating a public performance of their work. The composers had an understanding of the repertoire and compositional elements used to guide the students' creations. Besides creative compositional skills, they were leaders, time-managers, and a support network for the incoming musician performers. Barkl found that the musicians had a more distant relation to the project, but their work still required pedagogical skills like instructing, motivating,

holding students' interest, questioning, responding, team-working, and even conducting techniques.

The London Sinfonietta program was in partnership with London Guildhall School of Music and Drama. Students (usually music composition majors) were mentored by the Creative Director and many were selected to continue working for the organization upon their graduation. Whereas the orchestral musicians were not mentored but learned more on-the-job and in a controlled environment of musician workshops. After the project, this program did little to evaluate the work of the performing musicians, so it provided "little opportunity for musicians to assess their own work from different viewpoints, to identify areas of strength and weakness, and to reflect on how to improve their skills, knowledge and expertise" (Barkl, 2006, p. 33).

The second program that Barkl (2006) reviewed, Musica Viva In Schools, involved musical chamber ensemble presentations, professional development of general educators, and other learning resources. Musicians were required to combine their musical performance with audience involvement. They prepared to do this through training seminars, observing other groups, or pairing lesser experienced musicians with more experienced ones, which worked best with chamber ensembles. The responsiveness and adaptability of the chamber ensembles' performance and communication skills were able to engage audiences of up to 300 students. Techniques employed to engage students in the creative process included improvising and composing.

Barkl (2006) said that both of these programs required the musicians to have pedagogical and musical skills as well as flexibility and teamworking techniques, all while keeping in mind the best ways to communicate with a certain age group of culturally aware students. Musicians needed to embody commitment, passion, and a willingness to learn and accept the input of others to successfully work in this environment. Adequately equipping musicians to be prepared for this work included observing previously presented examples, doing related professional work, participating in formal training workshops, and learning on-the-job. Sometimes training activities

for teachers, as presented by the organizations, could include the musicians' attendance to build a common understanding of the program's goals.

The Musica Viva In Schools program provided days of development workshops for the musicians to learn the purpose of the chamber ensemble's work. The musicians, especially the program's newest performing musicians, reported that this helped them develop strategies and the skills needed for their work. Barkl (2006) concluded that the evaluation of the program's musicians was received from all of the parties: musicians, administrators, teachers, and students. This became an effective learning tool for informing future projects.

Barkl (2006) established that both organizations had similar challenges in working with performing musicians. Due to their limited time working with the programs, the performing musicians felt a bit on the outside. In London, the performing musicians were only part of the end of the composition projects and in Australia, they were involved in a one-time chamber performance presentation. Other issues included allowing for the work of the musicians to be monetarily compensated and the willingness of the musicians to engage in thorough evaluations of their work. In reference to evaluation, Barkl referred to Deasy (2002), who stated that:

> It is through the persistent and reflective refinement of the practices of the partnership – the design and implementation of the instructional program – that the partners find common ground for their work and the insights that stimulate their personal growth and development. (p. 34)

Barkl's (2006) findings concluded that the most successful educational moments for the young students were when the performing musicians embodied musical abilities, pedagogical skills, and communicative collaboration, all while exuding a flexible attitude and a willingness to learn and adapt. She noticed that music as an art form had qualities that led to ideal collaborations because partnerships with music could involve performing, listening, dancing, and participating. From speaking with the teachers at the schools, she discovered that there was an understanding that orchestras and other arts organizations have a mission to bring high-quality artists to their

schools. This led Barkl to determine that there needed to be structured preparations in place for arts organizations and their artists to learn how to navigate multi-dimensional roles in being a community liaison.

Barkl (2006) appealed that universities prepare performers, composers, and other facilitators' skill development for community engagement work. Additionally, she believed that universities should provide graduates with other employment opportunities, including educational partnerships and arts industry related work. Instead of just being performers, university musician graduates could be program developers, teachers, presenters, collaborators, and experts in the repertoire.

Barkl's (2006) findings suggest that there is more research needed for the methods in which arts organizations and education sectors can explore equally shared engagement for all involved, whether it be students, audience members, partners, teachers, administrators, or professional performers. In order for this to happen, it requires examples of how to find, develop, and facilitate community relationships. This necessitates research regarding the best approaches for communication between artists, administrators, and community partners before, during, and after the collaborations. Additional knowledge can illuminate the practices that students can use to form interactive performances, which might be different or similar to their normal preparation routines.

These four case studies survey professional arts organizations that have a designated department that handles community engagement. The findings reveal that community engagement training is often learned through on-the-job, trial and error experiences. Further research is needed in order to understand how university student musicians can best learn the personal and artistic skills required for community engagement work, with the goal of making these skills part of the make-up of what it means to be an artist. Taken together, these case studies suggest that partnerships between university students and professional musicians can teach the details of creating successful community engagement work. The authors state that not only does

this mentorship advance the performing, personal, and professional development of the music students, but it reciprocally adds value to professional artists' careers.

More research is needed regarding what musicians and administrators have learned from designing, developing, and running service-learning programs. This will include what obstacles have been faced, how they addressed them, what they learned from these moments, and what they wished they would have known in advance or done differently in preparation. It will also be helpful to know how a group dynamic among artistic colleagues and collaborators affects project outcomes and what strategies facilitate a healthy working environment. Additionally, it is necessary to learn how artists come up with creative possibilities for partnerships, utilize listening skills to hear what collaborators need from them, and enable everyone involved with the project to take equal ownership of responsibilities. Examining these ideas through interviews with professional musicians and music administrators will help me design and integrate training and mentorship experiences into the university curricula.

Chapter 3: Interview Study Methods

Classical performing musicians and administrators of music organizations, such as the New York Philharmonic, the Juilliard School, or Bang on a Can, work tirelessly to engage local community members, especially those who have limited familiarity with classical music. The purpose of this study is to understand the best practices related to engaging community members with classical music. Specifically, I researched what variety of community engagement activities have interview participants undertaken; what interview participants perceive as the qualities of successful community engagement; and what personal and artistic skills are needed for successful community engagement, and how might music majors learn them.

The qualitative research method that best served to inform my curriculum design was through a 30 to 60-minute individual, video-recorded interview on the Indiana University Zoom platform. Upon receiving the approval for interview research from Indiana University's Institutional Review Board, recruitment emails were sent to a group of musicians and administrators who have been involved in engaging local communities with classical music for at least two years. Each *Invitation Email* included an attached *Study Information Sheet* explaining the procedure. (See *Appendix C*: *Invitation Email* and *Study Information Sheet*.)

Participants

Music administrators who are widely recognized for their expertise in developing innovative community engagement opportunities were chosen as potential interview participants. Music performers who are widely known for the intriguing ways in which they connect with their audiences, including as founders and directors of organizations that bring cutting-edge classical music events to local communities, were also chosen as potential interview participants. Additional criteria for selection included seeking diversity in terms of gender, age, race/ethnicity, type of organization, length of time in the profession, geographic location, and role within the

classical music and local communities. I compiled a list of 30 potential subjects who met the aforementioned criteria based on my previous networking and interactions with these individuals.

From this list, I first emailed 12 people who exhibited the widest range of community engagement practices. These were not the 12 people with whom I was personally closest, but those who potentially had the most unique advice to offer the research. Four individuals immediately volunteered to participate in the video interview process. Two weeks later, a follow-up email was sent to four of the previously contacted individuals, to which three emails received responses. Five new recruitment emails were then sent out, to which two emails received responses. These two participants, a music administrator and a classical music performer, had previously known about my dissertation topic and had told me that they would like to participate in any part of my project because they care so deeply about the subject. Although these two are personally close acquaintances of mine, they are stand-alone experts in the field. In total, of the 17 people who were invited for interviews, approximately half were musician performers and half were music administrators; from the ones who agreed to participate, the numbers between the two categories were almost split evenly.

Nine interviews were conducted within a one-month span in summer 2020. Four of the participants had received music degrees in college, of which three were in music performance and one was in music business. Since then, all four have entered careers in full-time music administration positions. Of the four music administrators, three work for different major professional orchestras; one specializing in audience experience development and the other two in educational programs. The fourth one works in in the office of outreach and community engagement at a university school of music. The other five participants are full-time classical music performers. Two of these participants hold principal chairs in separate major symphony orchestras, one is an avid freelance musician, one is a doctoral student at a major university school of music, and one is an associate conductor at a major symphony orchestra. They are also individuals who are highly invested through their orchestras and outside organizations in

performing community engagement work. These five exemplify successfully wearing many hats, as performers, teachers, administrators, inventers, and social activists.

Overall, interview participants studied music at either the most exclusive private conservatories or the largest schools of music. They currently work in geographic locations spanning many regions of the United States, including the East Coast, Midwest, Southwest, and West Coast. Participants' professional experiences doing community engagement work range from 4-30 years with a median range of 10-12 years. Their gender representation was split between four males and five females. Ethnic representation included two non-white individuals. Of the 17 emails that were sent, four individuals would qualify as non-white. While I sought diversity for my email list in terms of ethnicity, given the current demographics within the profession, I was unable to obtain a higher percentage of racially diverse participants. In an effort to keep participant information confidential, pseudonyms were used for personal or organizational names and all identifiable qualities were omitted in this study.

Four professional music organization administrators were interviewed. Oliver, a brass performance graduate, transitioned to working during the past decade as a director of education at a major symphony orchestra. There he founded a renowned professional training orchestra's fellowship program that is heavily involved in community engagement projects. Elizabeth, a music business graduate of a private midwestern university, has worked for 15 years in the development office of a major symphony orchestra. As the designer of a young professionals group at a major symphony orchestra, the quiet yet exceptionally strong leader has formed a vibrant volunteer and philanthropist cohort that is second-to-none. Ingrid, a young professional freelance string player, has worked fulltime as a midwestern university's community engagement coordinator. Her effervescent energy, superb social awareness, and bohemian can-do-it-all lifestyle has made her community collaboration efforts irresistible. Erin was the director of community engagement for a professional training orchestra and now works for music admissions at a private Northeastern college. Not only is she an incredible performing artist, but she has

developed a respected voice by her colleagues that has thrown her into huge leadership roles, even at her youthful age.

Five professional performing musicians were interviewed. Bart has performed for 20 years as a principal chair of a string section in multiple symphony orchestras across the country. Recently, he developed and hosts a bi-monthly podcast featuring musicians from across all musical genres who are doing interesting and creative things to make their music come alive for their audiences. Dorothy is a doctoral woodwind candidate with an outside focus in social welfare at a midwestern university who has co-founded a music activist organization that has completed numerous two-week educational collaborations worldwide. Her brilliant ideas and passion for music to be anti-racist and anti-oppressive has radiated into all areas of her life. Shea wears multiple career hats, one as an avid freelance woodwind performer and another as a practicing social clinical psychologist. For the past few decades, living in the Southwest, she has appeared regularly on a weekly interdisciplinary arts music series, monthly on a regional orchestra's formal stage, and throughout the past three years in over 150 performances as a fully costumed performer at a world-renowned art installation. Matt, a west coast principal musician of a major symphony orchestra, has also been a founder, director, composer, and performer on multiple chamber music collaborative stages. He has caught the attention of arguably the world's most forward-thinking audiences, while making all genres of music personable and enjoyable. Kevin, an associate conductor of an east coast major symphony orchestra, can be considered the most versatile of the musicians. Besides dipping his toe in administrative work as a conductor, he has been internationally recognized for his arrangement work that spans across all musical genres, some of which have been viral sensations on YouTube.

Procedure

Once potential interview participants replied to my *Invitation Email*, we scheduled a time to begin the video recorded interview via Zoom, an online video conferencing platform. The day before the interview, I sent each subject a general reminder email stating that I was looking

forward to our scheduled conversation. This email also included the information link to our Zoom chatroom. All of the participants successfully accessed the video conference virtual room (relatively) on time.

I was sure to conduct the online interview in a private room, out of earshot of others, while the subject was free to select their physical location for the conversation. During the interviews, I typed notes of the interview participants' responses to my questions. It was helpful to time stamp certain questions for me to be able to return to the video recording for exact quotations and concepts to be used in Chapter Four.

Some interview participants requested that I verbally share my dissertation abstract so that they would understand more about the purpose of my research project. After stating this, I assured them that while I never outright ask my three overarching research questions; if they candidly answer the variety of my interview questions, their answers will indeed fulfill my research quest. For the flow of the conversation, the 14 interview questions (See *Appendix C*: *Interview Questions* List) were not arranged by my three over-arching research questions, but rather they were arranged from the simplest concepts to questions that required deeper thoughts and hit upon vulnerable topics. The interview concluded with advice that the interviewees had for music students, wrapping-up the conversation with an empowering ethos and a bigger picture perspective. At this point, some of the interviewees took a chance to challenge me with questions such as, "How do already-busy music students have time to add this type of work? How will these projects have long-term community impacts when students continually filter through the university system? Can these skills be taught or is it better for musicians to gain this experience when they are professionals?"

The conversations were so engaging and productive that the hour went by quickly. What surprised me was that each time I would mention, out of respect for their time, that our hour was up, they would want to continue our discussions. This hinted at the magnitude of the topic's

importance in their lives. Although I consider myself to be an enthusiastic advocate, I found their energy to be even more contagious.

Later in the day of the interview (or the following day), I reached-out to the subjects via email to thank them for the time, advice, and outstanding ideas. Sometimes, a few emails continuing our conversations were exchanged. While each participant brought unique things to the table, many experiences and skills that they described were related to one another.

Interview Questions

Interview questions centered around the following three overarching categories: 1) What variety of community engagement activities have interview participants undertaken? 2) What do interview participants perceive as the qualities of successful community engagement? 3) What personal and artistic skills are needed for successful community engagement, and how might music majors learn them?

After opening with the background of their education, performance, and other work experience, the participants were asked, “In your experience with community engagement work, what variety of activities have you undertaken? What has been the nature of the interactions and length of your engagements?” This typically led to a long answer, sometimes it lasted for half of the length of the interview. At this point, the participants had answered a number of my follow-up questions. While I wanted to stick to the script, as I became more experienced, I realized certain questions that I might be able to skip, because many answers were incorporated in their opening statement. (See *Appendix C* for the complete *Interview Questions* list.)

Specific interview questions that felt redundant asking were:

- Which community engagement project has made you the most proud and why?
- How have you innovatively made classical music performance accessible and relevant for the unique attributes of your targeted communities (e.g., different ages, races, ethnicities, professions, local vs. visiting attendees, etc.) and to what extent do

you and your collaborators find community engagement work artistically meaningful?

While the above questions addressed meaningful personal experiences, that topic was more effectively covered under the answer to the interview question:

- Are there any secondary skills that you have gained as a result of your community engagement work? If so, how do they influence your work as a professional musician?

Two questions that seemed to have ambiguous answers were:

- How does the group dynamic among artistic colleagues and collaborators affect the project outcome? What strategies do you use to facilitate a healthy working environment?
- During previously administrated community engagement collaborations, what responses have you received from individuals who later joined onto the project? What approaches have you found most successful for igniting enthusiasm among later joining individuals?

Specific interview questions that resulted in the most intriguing responses included:

- What springs to mind when you think of community engagement work that has lasting impacts?
- Do you have any advice on finding, developing, and facilitating collaborative community partnerships?
- How do you decide on an objective for your community engagement project? How do you keep the project in-line with these objectives? Do you ever change objectives during the process? And how do you measure the outcomes of your project?

- What obstacles have you or your organization faced during your community engagement work? How did you address them? And what did you learn most from these moments?

Interview questions that led to forming a tangible list of the skills and resources needed to do community engagement work included:

- What personal and artistic skills are needed for successful community engagement work? What do you wish you would have known in advance or would have done differently in preparation for your community engagement work?
- (Repeat of earlier question) Are there any secondary skills that you have gained as a result of your community engagement work? If so, how do they influence your work as a professional musician?
- Are there any resources that you would recommend for an undergraduate or graduate music class on community engagement?

Data Analysis

After each interview, I took about 10-15 minutes to digest the information and add to my notetaking. It was interesting how much of a vivid impression each interview left upon me. This time was also used to decompress from quite an intensely intellectual and passionate conversation. I found my mind racing with thoughts. Each interviewee had such a unique perspective, a bursting forth of inventive ideas. While most shared an enthusiasm for my project, some were skeptical of it being effective in the university setting. Regardless, all of the interviews ignited a deeper internal fire for the purpose of my curriculum design.

Upon completion of my interviews, I re-read my notes from our conversations. I discovered gaps within my notes, so I watched portions of the video recordings of the interviews to complete my notetaking. After printing my notes from each interview, I re-read them to color-code highlight themes and examples common across multiple participants as they related to the

three overarching research questions. I used a fourth highlighter color to bring out important items that at the time, I could not decide which question it would answer. Then I used blank pages to represent each over-arching research question. I combed through the color-coded interviews and sorted every theme (in one word or a few words) to fall under a research question. When there was any sort of correlation between themes, I grouped and noted similar findings that were worded differently, making a tally of the scores for any repeated themes on each page of the overarching research question. Another layer of analysis was comparing conflicting sentiments and exposing unique responses. Some of these responses were then recategorized. After tallying the results, themes clearly emerged.

While conducting the interviews, there were ideas shared that made me think, “Oh yes, everyone is saying that! That will definitely be a finding of my research.” But there were other concepts that arose that I had not considered to be a theme until the hindsight collection of my analysis. The next chapter will highlight the most prominent themes that emerged to the fore from across the interviews.

Chapter 4: Interview Research Findings

Personal interviews of music administrators and professional musicians regarding their experiences, understanding, and advice for designing and performing community engagement projects revealed numerous themes. Collecting and analyzing responses from 14 interview questions answered this study's three research questions:

1. What variety of community engagement activities have interview participants undertaken?
2. What do interview participants perceive as the qualities of successful community engagement?
3. What personal and artistic skills are needed for successful community engagement, and how might music majors learn them?

This chapter will present the resultant themes and notable examples from my study organized by each overarching research question.

Research Question 1: What variety of community engagement activities have interview participants undertaken?

Four themes stood out across the musicians' and administrators' responses regarding question one: attracting new audiences to the orchestra's concert hall, bringing music to people who do not have access or are unable to come to an orchestra's concert hall, performing music in non-traditional concert spaces, and providing quality K-12 educational initiatives.

The first theme that music performers' and administrators' community engagement work revealed was its purpose to attract new audiences to attend events at the traditional concert hall. In general, everyone interviewed mentioned that before developing an objective for a community engagement initiative, one must research what groups of local people are not currently connected to the organization. They also advocated that a current concern among music organizations was to better represent all minorities (e.g. people of color, women, LGBTQ, marginalized populations)

in their selection of repertoire, commissions, conductors, soloists, musicians, administrators, event hosts, and board members. One administrator, Oliver went one step further saying, “In order to make lasting transformations, there need to be changes at the organization's core, and if the goal is to have something look differently, organizations will need to acknowledge that it will also begin to act differently.” He believes that orchestras ought to move away from community engagement being an audience building tool, rather that they cast a wider net for music to elevate what is at the heart of the community participants. Oliver further expands that orchestras not only should perform new music because they know that it is important, but that it is paramount that currently composed repertoire gives voice to a range of backgrounds. With this purpose, he endorses that music as an art form can widely serve the community, rather than function with a business mindset. (More information about assessing metrics to validate community engagement work for the business mindset will be included under Research Question Two.)

Dorothy suggested that in order for community engagement to successfully address racial diversity, it ought to take a radical stance. She said, “It does not work to put people of color into a framework that was created for whiteness. It can happen, but it is not ethical, nor productive.” Dorothy added, “In order to engage a racially diverse audience, classical music concerts need to be re-centered around people of color’s music and what is in their hearts and minds. The focus needs to be on composers.” Dorothy also stated that engaging new audiences was possible through humanizing musicians, which made the audiences excited to get to know the musicians and hear their music. She promoted using entry points to help bring new audiences into the artistic moment by shaping the learners’ aesthetic, creating a unique experience, understanding universal concepts, and participating in physical responses together. She believed that it was the musicians’ responsibility to make music approachable, interesting, and visceral for everyone.

A world-renowned midwestern orchestral organization realized that while their audience contained some young people who purchased student rush tickets, it was mostly full of people who were over the age of 50, which was largely reflected in their subscription base. While the

childhood education and family program series were strong for young parents, there was not a program actively engaging the city's widening demographic of young professionals. In an effort to cater to this demographic, Elizabeth founded a young professionals group, a volunteer and philanthropic collective to attract people between the ages of 20-40 years old. Over the past decade, the paid subscription to be a member in this group has grown from 10 to over 100. While some of their "members only" events have been designed to be more intimate and exclusive, others have allowed for non-member single ticket purchases that has brought in hundreds of guests. The mission of the young professionals group has been to provide an entertaining and trendy event where each attender left with a fun fact to brag about at the office the following day.

Members of Elizabeth's young professionals group that own a subscription to the symphony have enjoyed their blocks of seats together at the concerts, so that even if they arrive to the concert alone, they immediately feel comfortable surrounded by their acquaintances and friends. In order to create a space for conversations to happen naturally, Elizabeth, along with the eventually formed young professionals group board, hosted a series of pre- and post-concert activities to provide a social space and extra content to make the orchestra's main concert come alive. These events centered on collaborations with guest artists who heightened the energetic curiosity of the attendees for music, including introducing members of the resident training orchestra (a similarly motivated group of young professionals), plus hosting and interviewing the younger musicians of the professional symphony orchestra. Oftentimes, these events had instrument trial stations alongside a cash bar where symphony orchestra musicians would coach the young professionals to make a sound on the instruments. Panel discussions brought in multiple types of composers and recording engineers of new music, video game music, pop music, and movie music.

Another innovative event, invented by Kevin, that brought new audiences into the orchestra's hall was when an east coast major symphony orchestra formed a concert series that collaborated with multiple genres of rock bands. A local celebrity MC hosted the event, there was

a cash bar in the lobby where audiences could bring their drinks into the auditorium, and musicians from the orchestra performed a small-scale orchestra work to open the concert that had some sort of connection to the band's music. Then, the orchestra, together with the band, performed musical arrangements created by Kevin. One of the unique collaborations featured a performance of Stravinsky's *A Soldier's Tale* where the narration was performed by a hip-hop rapper artist. (More on this event under Research Question Two.)

Additionally, in order to attract new audiences at the orchestra's concert hall, interview participants mentioned that to aid in attendees' financial concerns, their music organizations partnered with social service agencies to provide a safe place for people to get off the streets for one hour, to give free tickets for local universities' music appreciation class students, to arrange for special price tickets for anyone under the age of 30, and to host once a month pay-what-you-can and free concerts subsidized by the local government and donors. For the busy working professional, they programmed one-hour intermission-less Thursday happy-hour concerts to offset their commute home. To make sensory sensitive performance experiences, they designed appropriate programs for people with autism and created calming music concerts for nursing mothers and their babies.

A second theme that arose in response to Research Question One was in relation to those who do not have access or are unable to come to an orchestra's concert hall. All nine of the interview participants spoke to the importance of bringing music to these people. Examples included people living in prison, assisted living, nursing homes, rural areas, transportation deserts, shelters that served victims of domestic violence, LGBTQ youth shelters, and homeless shelters. Classical music was also performed at soup kitchens (where they also served food), high school dropout organizations, refugee organizations, social impact organizations, and children attending at-risk schools. At some of these locations, Matt mentioned that around the holidays, a few of his orchestra colleagues formed an instrumental caroling group that performed traditional carols, pop tunes, and movements of classical works. What he found to be most interesting was to

experience performing at and personally interacting with the people at such a wide variety of locations, all on the same day. He said that while each audience enjoyed the concert similarly, the musicians needed to raise their social sensitivity for the performance location situation. Furthermore, Matt advised that both the musicians and music administrators should learn of the site's protocol from the contact person at the organization prior to performing their collaborative work. For example, he mentioned asking what clothing would be appropriate to wear, what physical distance would need to be maintained between the performers and participants, and what support the facility would provide for crowd control.

Oliver spoke about his training orchestra fellows performing as a pit orchestra that partnered with a non-profit theatre company whose mission was to give voice to juvenile prisoners' stories. Together with the prisoners, they wrote the script, composed the music, and performed the show for the prisoners' families, graduates of the program, and other inmates. Oliver's musician fellows also partnered with an anti-gun violence social service agency, a group that regularly supported people who had lost family members due to gun violence. This collaboration facilitated writing, performing, and recording a musical composition with the mourning parents who had recently lost a child due to gun violence. Through this musical collaboration, the work of the anti-gun violence group was elevated to bring further healing and to promote peace among a grieving community. These musical anthems gave voice to the families and community. As the composition project, collaboration, and concert have become an annual event (now totaling over 50 family anthems), the attendees of the concert have included previous families involved in the song-writing projects. It was emotionally stirring when the musicians and arts administrators heard that they had come to the concert to support the new families. The applause was a true rallying cry. At this moment, the arts organization realized that their engagement formed a new authentic community. Families also reported that years later, they sing their anthems regularly in their communities for comfort and to promote peace. This scenario used music as a service rather than an audience development tool, although now, these families

have a very meaningful relationship with the arts organization. This project certainly engaged people who had not had the opportunity (due to lack of finances, transportation, or interest) to previously connect with classical musicians.

Quarterly, Ingrid's quartet performed music engagement visits to a rural community, far away from any city, those who did not have access to classical music organizations. Here the quartet has held educational residencies with the local schools and run a youth music summer camp. They have also workshopped pieces with local composers or with composers with ties to or inspired by the location, partnered with the local tech university to design innovative staging of these new music pieces, and performed these collaborative commissions at their new music festival each summer.

In addition to Ingrid's quartet's regular visits to rural communities unable to access the concert hall, four other interviewees mentioned the importance of showing-up to neighborhood social welfare organizations regularly to play for and talk with people, typically those who did not have access to the orchestra's conventional concerts. They observed in hindsight that being repeatedly present provided deeper benefits by fostering trust and real relationships with the audience members. Similarly, once a month, Bart and six of his orchestra colleagues prepared and served food at a local homeless shelter's soup kitchen. During the meal, they performed chamber music and spoke with the diners. The musicians realized that the people were not there to hear their music, but to have their needs met. Musicians not only met their physical needs, but also met their emotional needs through the sharing of music and displaying interest in the attendees' lives. Bart felt that the music served as a tool to open the door for genuine human interaction, which added value to their work.

Each year around the holidays, Bart's orchestra performed concerts of Handel's *Messiah* and Tchaikovsky's *The Nutcracker Ballet* in the city's suburbs, rather than at their downtown concert hall. By acknowledging the city's large retirement population, they understood that those individuals would be hesitant in commuting downtown, so they brought the concerts to the

suburb churches, performing arts venues, and community halls to allow for ease of transportation for the audience members. The result was an expansion of their audience base with the 38 sold-out concerts in the suburbs that mostly included people who had never attended one of the orchestra's concerts downtown.

Another theme that emerged from the interview research was to take initiative to perform classical music in non-traditional concert spaces. Seven of the participants referred to community engagement events that were able to recruit new audiences by attracting them to a venue that provided a unique, interesting, and sometimes, a more relaxed vibe. They stated that traditional orchestra halls often made audience members feel uncomfortable. Therefore, changing the concert location immediately shifted the atmosphere of the performance. As previously mentioned in the first theme of attracting new audiences to the concert hall, Elizabeth's young professionals group events and Kevin's cross-musical genre concert series utilized the orchestra's concert hall and lobby for the overall experience in non-traditional ways. Ingrid's string quartet performed concerts at libraries, farmer's markets, and coffee shops. (More information follows about this quartet under Research Question Two.)

Both Matt and Shea validated that performing concerts in non-traditional spaces specifically drew new interest to their classical music performances. They provided examples of locations such as dimly lit penthouse loft spaces, local breweries, private dining soirees, historical artifact museums, repurposed warehouses, and experiential modern art installations. They both stated that at each event, although not in a formal concert space, they needed to frame the performance as the important focus, recognize interactive opportunities with the audience members, raise and lower the level of the audiences' attentiveness throughout the event, allow space for audience reactions to feel welcomed and embraced, and communicate the music through personal performance presence and choice of clothing style. Also as a clinical psychologist, Shea believed that:

> Part of the importance of live music is that people are forced to sit with their thoughts, without external distractions for an extended amount of time. It serves as an escape from the usual stimulations of life. And for new audiences, this might be a fresh awakening.

Along with bringing her performances to non-traditional concert spaces, Shea also understood that giving the power to the attendees to choose their level of engagement allowed for them to participate on their own terms. Additionally, she prepared her collaborations in museums to highlight studied details of the repertoire, composer, and how the historical and her interpretive narrative specifically linked to the exhibit. She allowed those who were observing her performance to have the freedom to notice or not notice these details because she found that there was value in absorbing the artwork on all levels of cognitive understanding. The fluidity of the art museum location allowed the gallery viewer to feel free to linger in the room, maybe choosing to sit in a provided chair or simply, to walk through the room. The level of engagement was up to the audience member, which was unique to this location and not possible at a traditional concert hall.

In Oliver and Erin's professional training orchestras, their fellows were challenged to curate community engagement events in non-traditional concert venues with the backing of the organizations' finances. To successfully design these concerts for non-traditional spaces, the fellowship programs provided pre-service training for their musicians in their collaborations with community partners. They worked to understand possibilities for interactive audience involvement with the repertoire by knowing the size of the space, amplification, and lighting capabilities that could make the music come alive. Then the fellows presented formal concert proposals to an administrative committee, selected repertoire, recruited performers, and implemented their innovative collaborations. Their classical music concerts utilized community gathering spots such as historical landmark churches, refugee centers, shelters for LGBTQ youth, improvisatory comedy clubs, and public outdoor parks. By collaborating with other art form

venues, connoisseurs of arts banks, arts center studios and exhibitions, and after-school arts programs were treated to another form of artwork, classical music. Additionally, private events were hosted in donors' downtown high-rise living room suites. From their experiences, Oliver and Erin recommended to listen to collaborators' advice on how to bring a classical music performance alongside their work to best elevate the event experience for the concert attenders. They also mentioned, similarly to Matt and Shea, that due to the non-traditional concert space, it was necessary to frame the musical artwork in a way that made the performance the focal point and not just background music.

All interviewees clarified that while community capital (the exponential depth of a project's capabilities to engage and build trust among expansive groups of people) remained the goal, social capital (the networks among people in a society that enable it to thrive) was fundamental for successful concerts in non-traditional spaces. The interviewees' iterated that while their community engagement projects had objectives to effectively engage a targeted audience, they also acknowledged the essential need for enthusiastic donors to support their events by bringing visibility to their personal network and by providing funding for their events.

The final theme that seven of the nine interview participants stressed was the importance of providing quality K-12 educational initiatives. Bart, Oliver, and Erin provided examples of musicians visiting classrooms in advance of the students' audience experience to work through a preparatory curriculum of the concert's music. The music organization then chartered grant-funded buses for transportation to the concert hall where the musicians met with students and teachers in the lobby to personally welcome them. These experiences before the concert provided familiar faces in the orchestra for the children to feel more comfortable in a new environment that could otherwise be intimidating. Specifically, Oliver's fellows' curriculum included interdisciplinary musical presentations exploring non-musical themes, which were relevant for developing the social and emotional lives of young students. These themes included: courage, truth to power, identity, and the American voice. This put the focus of the performance on the

students' needs rather than on the musicians demonstrating or trying to prove the importance of their craft. Throughout their preparations, the fellows held themselves accountable to two objective questions: "How does our music connect to the students' lives? And how can this influence their lives?"

Over the past four years, the music director of Bart's orchestra has regularly guest conducted the local school's orchestras and bands, so he has established an engaged young fanbase in their city. Bart believed that his most effective educational engagements centered on children getting to make noise, which allowed them to be active in the music-making moments together. Oliver, Dorothy, and Shea mentioned the value of musicians memorizing their music for the performance to allow for best communication, attention through eye contact, mobility of the performer's choreography, and delivery of the music to their audiences.

Erin's fellows partnered with a public television network to introduce their instruments in short presentations, which creatively involved the participation of K-6 grade children. By being part of this, it piqued the students and their families' interest, who were the very ones they were trying to engage through the public television network project. The fellows also led a one-on-one mentorship program for children from low socioeconomic status households. This has resulted in their program's high school graduates being accepted and fully funded to attend nationally ranked music conservatories and universities. Not only did this program provide musical opportunities for students without prior access, but it potentially opened-the-door for a different future of art form; one that includes populations not previously engaged with or represented in the classical music world. Erin shared that the power of this initiative resides in the testimony of the musicians and their families of how classical music opportunities changed the trajectory of their lives.

As a young conservatory student musician in a large east coast city, Dorothy participated in an arts activist program that was created in response to an international tragedy that occurred 10 years prior. In this program, conservatory students gained a real-world perspective by making a difference through offering their artistic craft in their local community. For children

experiencing poverty resulting from the devastation, the program provided access to the arts: film, drama, dance, music, musical theatre, and visual art.

This experience further inspired Dorothy as an activist, educator, scholar, writer, and performer. She founded and directed a cohort of music teaching artists. They have partnered with social impact organizations around the world through doing two-week half-day music-making residencies, including collaborations with a refugee organization in an American Midwestern city, high school dropouts in east African cities, an after-school program in a Caribbean city, a LGBTQ youth shelter in a north central American city, and a social impact organization alongside a music festival on the west coast. Through using a trauma informed approach to education, their music curriculum was to be as anti-racist, anti-oppressive, and culturally responsive as possible. Because of this, they decided to use music composition as the framework for integrating social welfare into their teaching.

Throughout Dorothy's organization's clinics, the music teaching artists and the young students worked toward a final performance of art sharing. The program's first week was geared towards experimentation and the second week was to bring it together. A "Word of the Day" served as a theme for all activities with social-emotional goals such as courage, voice, identity, experiment, and teamwork. Each day began with a high-energy group activity. The bulk of the class session was focused on creative musical composition. After this focused time, there was a movement activity, but always with music attached to it. It was followed by an art share, where either the children listened to a 20-minute casual concert of the teaching artists perform (sharing the other part of their identity), or the students performed collaborative improvisatory pieces or shared their artwork from the day. Each day ended with a quiet time for written reflection to a given prompt relating to the day's theme. Teaching artists then collected the journals and personally wrote a response. They made an effort to engage the students individually, in pairs, and in the large group to utilize all different energy levels so that every student, at some point, had a chance to thrive, which was a deliberate social work teaching technique. Dorothy also

mentioned that the teaching artists intentionally never asked a question that could elicit an incorrect answer as they wanted to provide freedom to create new art and affirm each student for all of their responses.

Research Question 2: What do interview participants perceive as the qualities of successful community engagement?

Analyzing musicians' and administrators' responses to interview questions in relation to Research Question Two led to three themes: relating music engagement to local culture, choosing the right community partners, and measuring the outcome metrics of community engagement. All nine interview participants urgently stated that music community engagement work must relate to the local culture of the music organization's city. They provided examples of programming works by specific composers, designing a concert theme corresponding to a prevalent matter, hiring local artists to collaborate, and using music to advocate for a social cause in their community.

Shea identified the importance of figuring out the local communication method. She suggested to walk around the city, go into a coffee shop, and notice if people are reading the local paper, browsing the brochures at the front door, talking with strangers about goings-on, or looking at their social media on their phones. Embracing and utilizing these observations would give legs to an event's marketing strategy. She then emphasized being responsibly educated on both local and national concerns. During the summer of the 2020 pandemic, she performed a recital based around breathing. The music was anchored by a piece entitled, *(t)air(e)*, which when translated to English means *Your Air*. Shea introduced the piece acknowledging that the respiratory system is currently on the forefront of everyone's mind around the world, whether it was because of the 2020 pandemic's deaths from the lack of oxygen or because of the passionate voices chanting the words of the dying George Floyd: "I can't breathe!" Before performing the work, Shea introduced it by saying, "This is a piece that celebrates the exultation of air, it manipulates the suppression of air, and all of the different shades in between of how we live our life breathing air." After her introduction, two minutes of silence were observed before the

performance of this piece to encourage space for breathing and mental clarity, and then coming out of the silence, she began performing the work. This concert also included a poetry reading by the local poet on social justice. Poetry lines relating to the current themes included,

> Our bodies are dancing stories . . . the exhalation, the exhaustion make known your beauty. We do this for eternity . . . we gather . . . freedom dreaming . . . words and their meanings, love and its repetitions, we do this at the end, we do this to begin, we gather.

Creating a culturally responsive program brought the audience into a deeper experience.

Traditionally, music directors have been hired as an international celebrity to draw crowds and appear in town only to conduct for their week of work with the orchestra. To intentionally change this narrative, Bart's music director decided to relocate his home to his orchestra's city in the Midwest. His personal commitment to immerse his daily life in the community inspired his organization to set a larger trend of continually being present in the city. His daily absorption of local culture led him to a greater understanding of what issues mattered most to his community. Whether highly visible in a role as a conductor, as an artistic voice, and as a social advocate or humbly performing on his own musical instrument in public spaces, his continual involvement gave his personal and musical leadership the ability to unite people, to bring attention to social causes, and to ultimately enhance the city's cultural livelihood. Because being connected to local people was part of the music director's genuine nature, the level of his authenticity was high, and thus, audiences have been drawn to enthusiastically support his orchestra. Bart's music director's social advocacy work with music in and outside of the concert hall has been a cover story for multiple national news stations and late-night talk shows, because he made classical music performance universally respected and relevant to the contemporary American life. Bart emphasized that "it is an artist's utmost responsibility to use their craft as a tool to get into the community and talk about life's bigger issues." One way that Bart's music director and orchestra practiced this concept was through a commissioned oratorio collaboration.

Interestingly, Bart was one of two of the interview participants who said that their orchestras commissioned oratorios with the purpose of relating the text's themes and the style of the music to the local culture immediately surrounding their concert venues. They also both engaged local people in the rehearsing and performing of the music.

The first oratorio was composed in response to the death of a local, yet internationally known, Black celebrity. Bart's orchestra collaborated with the famously known Black neighborhood church who hosted this celebrity's funeral. The church's band and choir, who have performed with the orchestra numerous times over the past decade, joined the orchestra for an outdoor performance of the oratorio on the waterfront that was attended by tens of thousands of people. The lead soloist, playing the role of the deceased celebrity, was a local rapper who had previously worked with the orchestra in post-concert lobby events. This rapper has increasingly become a voice in the community for racial justice resulting in his recent election to the city council. Whenever this rapper appeared with the orchestra, it became "obvious that the orchestra saw a more racially diverse audience."

The second oratorio, a commission on the topic of homelessness, was the orchestra's response to a pressing concern among the downtown neighborhoods. The major west coast orchestra partnered with numerous social service agencies, including a center that runs a choir of people experiencing homelessness who sang the oratorio. A musician from this orchestra, Matt, stated, "It was powerful to have the community on stage that this piece was representing, especially in a space that is so privileged-centric . . . there was vocal criticism, and rightfully so, yet it was obvious that the chorus was so thrilled to be involved and to be part of the concert."

In an effort to relate to his city's marginalized populations, Matt's chamber music organization has prioritized representation through their repertoire programming. They have committed to presenting a specific quota of minority composers. However, to him it felt like a superficially small step, and even after meeting the quota, he considered these groups of people to continue to be underrepresented; he said that it has been a leap in the right direction of both

relating to local people and creating awareness of marginalized populations among their dedicated patron base. Furthermore, he believed that due to systemic issues in the field of classical music, many great compositions have been lost due to the fact that:

> Some works don't get filtered to you through the same process as a Beethoven quintet. If you hear a crappy performance of a new work, you are quick to judge the piece, but I like to think that if our group played the s*** out of this, what would people think?

Ingrid mentioned that while her music organization has strived to represent minorities, they are cognizant to authentically represent themselves. Her all-White female string quartet has been sensitive to realize that they do not bring a specific diversity to their new music festival based on their representation. Yet, during their seasonal quarterly engagements, their outside worldview (the four women live in separate large cities across the Midwest) contained something more diverse than what the rural community regularly encountered. Furthermore, their involvement of local composers, musicians, and stage technicians, along with featuring compositions representative of the rural area, crafted a meaningful link between the new music festival's performances and their local audience members. Ingrid stated that this allowed the quartet to cater their work to the local culture while being guests in the community. In doing this, she felt that they created a purpose beyond the music itself, which fortified the experiences and relatedness of both the performers and their audiences.

The next theme for creating the most successful community engagement projects included knowing how to choose the right partners. Ingrid, Oliver, Erin, Bart, Dorothy, and Kevin mentioned that a good way to open collaborative possibilities was by using the phrase, "Hi, how can we work together?" They further said that their organization needed to stick to music-making and allow their partner to also naturally do what they do best. Finding a connecting point between the two simply created something new, which made it possible for music to elevate the work of the social impact organization. They suggested that oftentimes, the right collaborative partner was

the one who had the specific time to do the work together, who had the community of people who would be attending or partaking in the collaboration, and who had the location for the event.

Dorothy warned to never ask for funding from the partnering organization, but to ask for resources. For example, Dorothy asked a partner organization to market for the music camp within their community. In addition, she "thoroughly vets who I am going to ask to be our partnering organization. I only reach out once I know that they are the one . . . after I have noticed that their mission lines up with ours." Then she sent an email stating, "Here is what our collaborations have traditionally looked like in the past and here is what we can do, but we want to make it special for your group." If she selected an organization that had a mission to prioritize the arts, then she has typically found that her emails were met with enthusiasm.

Elizabeth encouraged that community engagement partnerships remain in-check with the organization's mission and core values. She mentioned that her greatest challenge was being able to use little to no money to create something of value, and to know where to expend resources and to find creative solutions. Whenever someone she wished to partner with was busy, she found that a successful method for engaging that person would be through a key stakeholder, someone who could serve to bring new people into relationship with the organization. Fostering supportive collaborator relationships could make things happen that previously seemed impossible. Elizabeth recognized that her hard-working and passionate leadership styles were infectious, making partners willing to help her when they valued the rewards of the events. Also, when there was an item that she desired to buy for an event that was out of the budget, she applied for funding from the orchestra's capital campaign. She found it helpful to include the valuable uses the item would have in other areas of the organization.

The final theme revealed for creating successful community engagement included measuring the metric outcomes. All participants acknowledged the difficulty in proving qualitative and quantitative outcomes of an artistic endeavor. However, eight of the interview participants provided examples that they felt had legitimate metrics. They substantiated that

having verification for out-of-the-box orchestra organization projects was a necessity for improving and for the longevity of their community engagement work.

As mentioned under Research Question One, Ingrid's quartet has performed at libraries, farmer's markets, and coffee shops. Their efforts at these rural area businesses drew attention to their summer new music festival concert series. Due to the nature of the small town, these types of events were rare and very noticeable. And from their personal interactions with people at these locations, they recognized familiar faces at the festival concerts. Her quartet utilizing surveys identified what drew the person to attend the concert, realizing many folks had come as the result of the quartet's performing around town. These surveys included qualitative data that her quartet used when applying for grants and funding from donors. Telling the stories of their work pulled on the heartstrings of the listener and proved to be an effective method for fundraising.

Dorothy said that having a highly involved collaborative partner was necessary for measuring the qualitative metrics of a community engagement projects' success. Community partners knew their participants' backgrounds, so the partner was able to provide a lens with which to assess the level of the collaboration's achievements. By collaborating with the community partner, Dorothy's project not only had the ability to cater to the specific needs of the participants, but she was humbled to find that even when she felt like her ability to create responsiveness from her audience was a train wreck, the community partner had a different understanding of the group's original potential and praised her for engaging the audience more than they had ever seen before. Upon reflection, it inspired Dorothy in her future endeavors to refrain from forming her own opinions about the success of an event until after considering the qualitative data provided by the community partner.

Along the same lines, Oliver's fellowship program also brought a sensory appropriate chamber performance to a center for autism where adult residents and their aids attended the concert. Unbeknownst to the musicians during the performance, which reportedly felt chaotic as they had to almost shout over the noise and movement in the room, there was an attendee (way in

the back of the room) who could not speak and had been working with his aids for weeks on writing down his personal introduction. When the musicians gave their introductions to their instruments, he wrote on his communication board, “Hi, my name is Jim.” Post-concert, this story was revealed to the musicians. Apparently, this was the first time that he had successfully written his introduction. From the personal testimony of Jim’s aids, the fellows’ music-making and presence allowed for the mental pathway to be created for him to be able to use his learning. Jim’s aids were so enthused that it allowed for them to know that he had indeed learned what they were diligently working to teach him. This was not obvious to the performers or other attendees, but when the musicians received this qualitative response, it validated the work effort of their entire project.

Both Oliver and Erin, music organization administrators, referred to utilizing qualitative methods at their separate training orchestras’ gala events and board meetings to enhance social capital. Presentations by their musician fellows, which sometimes included community participants, provided examples of their community engagement projects. The exhibitions included a snapshot of their performances, video footage of their community engagement work, and testimonials of their experiences. Oftentimes, community partners and participants recounted their perception of the resultant benefits of the event. In an effort to entice patrons and donors to deepen their social capital (an organization’s philanthropic support network), Kevin, Matt, and Shea, all professional musicians, individually reminisced on being asked to testify to the positive influence that community engagement had on their artistic craft and personal lives. Shea specifically referred to the need for music organizations to engage all ages of audience members. She recognized that “older people want to go where the cool young people are. If there are only other white hairs at a concert, they won’t want to be there because it will feel like the old folks’ home.”

In order to advocate for the future of the art form, Elizabeth’s development office career objective was to actively engage the city’s young professionals. She said that the organization

traced the quantitative metrics and could see that people who attended these events tended to return at a later date to re-engage with something else at the arts organization. She had compared the resulting metrics of single ticket purchases, subscriptions, and donations measuring progress of what they had given and how often they were engaged. Her findings relayed that after someone's initial engagement with her young professional group, some might bring their children to a family concert, volunteer on a committee, attend a one-off concert, or eventually become a member of the seasoned donor group. While some might not return to the "Young Professionals Group" events for a long time, she could learn from the metrics when and where they had been engaged within the organization. Meanwhile, the person knew that they had a welcomed space in the "Young Professionals Group" when they had time to return in the future. And at the very least, it was still worth knowing that the one-time event possibly broke down someone's preconceived notions about the arts organization.

Kevin's cross-musical genre concert series (as mentioned under Research Question One) conducted written surveys of the thousands of attendees to understand to their reactions. They quantitatively researched if the audience understood and appreciated the link between the pop music and classical music and to see what they thought of various components, like the lobby entertainment, guest MC, conductor, guest band, orchestra, pop-up restaurants, drinks, parking, and the time and length of the concert. A common survey response that inspired a programming change was that "people liked shorter chunks of classical music, more similar to what the rock band played. Three- to four-minute pieces were preferred, and seven- to eight-minute pieces were tolerable, but 15-minute pieces made them antsy." Making a slight programming adjustment, such as considering shorter lengths of classical pieces was monumental to the success of these collaborative concerts as measured through the sustained and increased attendance numbers.

The survey also reported that the marketing accurately informed the attendees to expect to hear classical music, so they enjoyed that the situation "allowed for them to zone-out, let the music wash over them, and not be laser focused on the music." The quantitative data from the

surveys and the sold-out concerts that engaged new audiences provided metrics to attain a grant that ended-up supporting the monthly series for four years. Personally reflecting, Kevin said that, "The high that I experienced from the sold-out audience's cheers made me understand that it was all worth the effort." He mentioned that he also received quantitative metric data from the ticketing office to follow the engagement of the attendees at other offerings of the symphony. At the orchestra's happy hour concert series, they advertised the cross-musical genre concert series. The organization tracked that a large number of attendees from the happy hour concert series attended. However, there was less crossover from either of these events to the orchestra's traditional subscription series. He thought that this suggested that the traditional subscriptions series might not be the way of the future.

Bart, a veteran string section leader, personally observed the cultural shift surrounding community engagement concerts from being a necessary evil to something of value for both audience members and performing musicians. As an effort to respond to survey feedback from musicians and audience members, his orchestra was led to move away from over-simplifying programs for community engagement activities. To signal to the musicians and to the public that the community engagement concert was important, they booked the music director to conduct it and scheduled the orchestra to rehearse it as much as a classics concert. Bart said that over the past ten years, this has resulted in a higher level of anticipation from the community simply by having the full orchestra with their music director perform at these events rather than only sending out a chamber ensemble. Thus, it has created both community capital, as shown from the attendance numbers, and social capital, as backed by philanthropic support.

Another partnership by Oliver's fellowship program was in collaboration with a classical music celebrity who hosted and performed together with the orchestra in a concert with a theme of peace-making. The purpose of this concert was to raise a significant amount of money for an anti-gun violence program that specifically helped 17-24-year-old Black men (the most likely age and demographic to be affected by gun violence in the city) to find work. This was an essential

service response on the part of the arts organization in that performing music transitively helped "at risk" individuals attain sustainable jobs. The community partner shared that there is a myth that drug dealers are wealthy and happy, but actually these are just people who have families and are doing it out of necessity due to lack of other job opportunities. The program found that what these young men really wanted was a sense of dignity and sustainable employment. This event provided both qualitative and quantitative metric data. Qualitatively, the musicians and audience felt moved to give of their resources and could speak with passion about the powerful moments felt at the concert. Quantitatively, the metrics included: how much money was raised, how many young men it helped to find jobs, and what effects overall that had on the reduction numbers of gun violence.

Research Question 3: What personal and artistic skills are needed for successful community engagement, and how might music majors learn them?

The musicians' and administrators' responses to interview questions in relation to Research Question Three revealed three key skills that are needed for community engagement: communication, flexibility, and dealing with perfectionism. While most of the interviewed participants covered the first two with a forthright response that "this must be too obvious to mention to you," the third theme was interestingly presented in a variety of ways.

The richest theme for skills necessary to successfully perform community engagement work was having well-developed communication abilities. All of the interviews emphasized that the best communicators were also the best listeners, those who effectively assimilated others' suggestions, especially those from community partners. They clarified that this was the tool that enabled true collaboration, the integration of multiple ideas to form one cohesive project. Actively listening to what someone else could naturally offer a project and including that into the project's core was reported to be a challenge for the musicians.

Elizabeth best described that in her communication with potential partners, she consciously listened to understand what things mattered most to them. When she successfully did

this, she found that her community engagement work would have greater purpose. By genuinely valuing what her community partners could contribute, she enabled them to have ownership of the collaboration. She also said that in order for community engagement projects to have significance for the targeted audience, she needed to have heard their needs, have figured out what could be given to meet their needs, have centered the collaboration around their needs, and hopefully have inspired them to feel comfortable joining the work effort to further the reach of the event. Elizabeth attested that this effort in her communication with collaborators and audience members was what allowed her to establish multiple new community groups.

Ingrid, a faculty ensemble outreach and engagement coordinator at a major university, stated that in planning for an uncertain future during a world-wide pandemic, she surveyed numerous band and orchestra conductors from around the state. Although she had key project ideas that she wanted to pitch to them, instead of pushing her agenda, she spent most of her time with these conductors listening to their concerns and desires for their music programs. Through this experience, she found that utilizing communication skills of listening, offering her ideas in a way that related to what they had said, listening more, and then responding by repeating and confirming what she had heard from them, gave her the confidence that she needed to direct faculty projects to be embraced by the community participants. Doing this groundwork enabled the typical educational engagement project model of "giver and receiver" to actually facilitate a collaboration between the faculty performers and the state's middle school and high school band and orchestra conductors. As the facilitator of this project, even though the performers and conductors had never met, Ingrid's effective communication work gave all of the parties involved greater ownership, furthering the project's impact. Additionally, it allowed her the assurance that the band and orchestra programs (conductors and students) would participate in her university's outreach offerings because through their previous communication, they had built trust and understanding that the project would particularly address their requests and meet their students' needs.

There were other interview participants who mentioned communication skills. Erin, a facilitator of community engagement work, emphasized being transparently self-aware as she approached a potential community partner and responded appropriately in her communication negotiating that social circumstance. Shea, a progressive artist and conversation instigator, realized the importance of her role on her orchestra players' committee, which was to effectively communicate her agenda with clarity and confidence when given her moment. Oliver, a training orchestra fellowship program developer, learned to embrace uncomfortable conversations since he found those moments to be the ones that actually had significant meaning. Bart, a leader in his orchestra community, stressed the importance of economizing his words when addressing his colleagues. While performing community engagement projects, Bart also mentioned using his communication skills to assess his colleagues' strengths, delegate appropriate tasks, and hold them accountable to their commitments. Furthermore, he emphasized the importance of utilizing his communication skills to motivate colleagues to desire participation in community engagement work. To this end, Bart stated:

> There are a few people who will never participate, and a few people who will always participate, but the question that remains is, "How can I entice those who are unsure if they want to participate?" And that's the majority of people!

The next personal or artistic skill illuminated from the *14 Interview Questions* (See *Appendix C*) included maintaining a spirit of flexibility. Also, an iteration of this term that was frequently mentioned was adaptability. Shea attested that her music community engagement work at a world-renowned art installation has trained her to have the ultimate flexibility. There she often performed with a spontaneous method choosing in-the-moment whether to play a memorized work (that varied from Baroque to contemporary) or to interpolate an improvised passage. She responded to the unique environment of the room, to the character that she embodied with her costume and face painted make-up, and to the museum patrons of all ages, energies, and interests that appeared from a brief walk-by to those camped-out listening to her

specifically. Adapting her plans while performing and maintaining the flow for each unique situation was the ultimate game of flexibility in performance.

From the onset of a project, having flexibility built into the general understanding of the group dynamic generated a quality that was transferrable to stressful moments that could potentially arise during the work together. Matt advised that the "all hands-on deck" mentality required musicians in the heat-of-the-moment to be comfortable with being distracted before or even during a performance and not getting derailed from their work. He said that musicians who were able to take on extra roles and who were receptive to suggestions could grow additional characteristics, such as humility, confidence, esteem, and resilience. He also emphasized that his organization had to be flexible to go-with-the-grain of each administrator's and musician's personality and be appreciative to different people in the same role, who did things in unique ways.

Dorothy clarified that there was a difference between esteem and elitism. She said that community engagement work required flexibility. She did this by offering a welcome for communities to respond and engage, rather than going into a neighborhood and pushing her project on them. The latter was seen as the "savior complex," which had adverse effects on people. Dorothy said that having confident esteem was knowing the value in what she could offer, which was very empowering. Yet, she advised to stay grounded and be able to graciously accept a turn-down response from a potential community partner. By embodying flexibility, humility, and esteem, she found potential partners more likely to be attracted to working with her music community engagement projects.

All nine of the musicians and administrators emphasized that music community engagement work, even more than typical performance work, relies on one's ability to work as a member of a team. This is done by maintaining a flexible demeanor to nurture the group dynamic's comradery, likeability, and respect. Not only did they find that flexibility was transferable to the ensemble's rehearsal and performance work, but six of the interviewees

adamantly testified that when it was not present, not only could the collaborators sense the dysfunction, but the greater community could as well. Besides a "savior complex" moment, this was the only other point of admonishing that the interview participants warned would cause harm when participating in community engagement work.

Furthermore, four of the interviewees advised that a higher level of flexibility must be utilized while working with vulnerable populations. They stated that one must be willing to change the course of a project's objective plans at any moment's notice, exhibiting a give-and-take mentality rather than a perfectionist mindset. (More on the perfectionist mindset under the next skillset example.) To accomplish this quality of flexibility, they advised maintaining an open perspective throughout the course of a project's design, so that later in the project's actualization, spontaneous adaptations might have the potential to seem natural. This forges possibilities to reach vulnerable populations on their own terms.

For another layer of flexibility, four of the interviewed musicians and two of the administrators conveyed that community engagement work frequently required them to adopt non-traditional roles. Specifically, Matt offered that when focusing on his audiences' experience, he often had to adjust his mental "soundboard dial" levels between performer, stagehand, pre-performance lecturer, parking attendant, coffee maker, librarian, fund raiser, marketing agent, artistic director, program developer, and more to be able to handle a multitude of roles at once. To him, in order to have a flexible approach to his work, he continually asked himself, "How can I best manage this moment?" He found that if he put too high of a pressure on himself for the performance technicalities, he might be unfriendly in a conversation with an audience member before a concert, and that might have more ramifications than if he redirected his energy to be briefly congenial and dialed his performance perfectionism expectations five percent back. Conversely, if he focused too much on welcoming the audience, his performance level might suffer. Overall, he has discovered that being a part of community engagement work has taught him the flexibility to adjust the "soundboard dial" levels more effortlessly. Matt's concept was

also highly relevant for the third prevalent personal or artistic skillset that musicians need for being involved with community engagement work.

This final theme, dealing with perfectionism, was illuminated after administrators considered the challenges that they had observed, and professional musicians noted how they had felt in performing community engagement work. Eight of the nine interview participants explained that although professional musicians are trained to prepare their work to the highest technical degree before performing it for others, overcoming a rigid perfectionist mindset is a necessary skill when participating in community engagement work. Oftentimes, one might have found themselves in a situation where their music was under-rehearsed, erratic elements were at play in the physical concert space, or a collaboration might have been with someone lacking performance experience, someone who would be unpredictable under pressure as they had not regularly found themselves in that circumstance.

All of the interview participants emphasized that their most effective community engagement was when they had a mindset that was focused outward. Therefore, overcoming predisposed self-consciousness and apprehensive pressures for a perfect performance was completely necessary. Dorothy passionately testified that community engagement work has rid herself of performance insecurities, thus it has transformed her performing. Previously, she had been taught to value resume items, but from her self-actualization mental work, she has come to understand that her performance perfection level pales in comparison to the genuine purpose of her music-making (that someone is benefitting from or that justice is being served in the world as a result of her performing), which she has learned from her community engagement work. Her reframed perspective of "not taking herself too seriously" has translated to provide her with fearlessness for her regular highly pressured concert stage performances.

In addition to Dorothy, three interview participants, Ingrid, Shea, and Matt spoke to the matter that community engagement work has helped them on their lifelong quest towards "not taking themselves too seriously." They said that since perfectionism was ingrained in their blood,

they have to learned to have a thick skin to deflect not only the criticisms of others, but those coming from within themselves. However, when performing community engagement work, they learned to successfully compartmentalize these voices so that they could focus on what mattered more than the technicalities of their instrumental performance. Shea questioned, "Now, how can I channel that into all of my performances?" Oliver suggested that the cumulative process of performing in a high-pressure situation alongside a typically more casual community engagement performance, can help the cross-over. To this end, Oliver provided his orchestra fellows with opportunities to do both performance practices in the same day. Oftentimes, the fellows worked during the day around the city on a community engagement project and then in the evening on stage under a world-renowned professional orchestra conductor in a rehearsal or performance. Musicians of his training orchestra performed an identical program in both a non-traditional community space and a traditional concert venue in the same day. Oliver guided the musicians through reflections of these experiences, assessing the results of their work under the differing circumstances. His musicians reported that lowering their perfectionistic standards while performing community engagement work actually helped them perform at a higher level technically from their relief of pressure. Others confirmed that being able to adapt to the many distractions that appeared during their community engagement work strengthened their ability to focus.

Four of the interview participants, half administrators and half musicians, revealed that part of dealing with perfectionism entailed a willingness to show-up to do community engagement work. They inferred that oftentimes musicians have an internal need to have their work meticulously planned and polished, making them unwilling to participate in this type of work, which to them felt too unpredictable and uncomfortable. Furthermore, performing musicians who are used to arriving to play their instrument on a shiny concert stage can be unaware of the administrative chaos behind the scenes. Requesting performers to enter the gritty work can quickly deter them from participating in the creation of a community engagement

project. Matt said, “Most of life is just showing-up. Musicians hit roadblocks with community engagement when they cripple under the need of perfectionism.” He advocated that music performance is a subjective art form. During his music conservatory studies, when a classmate felt that their performance was technically and musically perfect, another musician, and usually a teacher, still criticized it. Therefore, he said that achieving perfection in performance will always be unattainable. Dorothy shared that since student musicians are constantly under the critical eye of music faculty, having a professor that encouraged her to perform with her focus on matters other than the quality of her performance was valuable for her professional, musical, and internal development.

Uniquely, Kevin, a conductor, shared that he has always had a personal fear of public speaking, due to having a speech impediment. While this imperfection would seemingly deter him from being a conductor, the musician role requiring the most high-pressured speaking moments, he found that when he was in front of people and focusing on the music, he was “in a different frame of mind, which tends to allow words to flow more freely.” He also stated that musicians who readily jump in front of thousands to perform on their instrument sometimes shy away from public speaking. Doing community engagement work allowed musicians to have a non-threatening environment in which they could imperfectly develop their personal and artistic skills. He advocated that being willing to make mistakes, to be vulnerable, and to try new things had great rewards. He advised that as the music industry wants to further engage audiences, musicians need to become more relatable, and that requires public speaking and being personally comfortable with imperfections.

All four administrators, Oliver, Elizabeth, Ingrid, and Erin, and one musician, Kevin, a conductor whose job often crosses over to an administrative role, suggested that engaging university students in reflective writing, interviews, and conversations will enforce the cognition that community engagement work enhances their conventional studies at schools of music. Students’ understanding of the value of community engagement work, both for others and

themselves will add purpose to even the most technical moments of their work in the practice room, rehearsals, lessons, and performances.

Summary

The nine personal research interviews of music administrators and professional musicians regarding their experiences, understandings, and advice for designing and performing community engagement projects revealed themes to guide the development of the curriculum for a course titled *School of Music Student-Generated Community Engagement Projects*. Three overarching research questions for the study were: 1) What variety of community engagement activities have interview participants undertaken? 2) What do interview participants perceive as the qualities of successful community engagement? 3) And what personal and artistic skills are needed for successful community engagement, and how might music majors learn them?

The first question illuminated community engagement activities with the following four purposes: to attract new audiences to the orchestra's concert hall, to bring music to people who do not have access or are unable to come to an orchestra's concert hall, to perform music in non-traditional concert spaces, and to provide quality K-12 educational initiatives. In regard to the second question, participants defined the qualities of successful community engagement as relating the event to the local culture, choosing the right community partners, and measuring the outcome metrics of their efforts. The third question provided what participants deemed as the personal or artistic skillsets necessary to perform community engagement work: communication, flexibility, and dealing with perfectionism. These research themes will extensively inform the content of the curriculum as outlined in Chapter Six.

Chapter 5: Personal Teaching Philosophy

This chapter includes my personal teaching philosophy with scholars' supporting curriculum ideologies, theories on the role of the teacher, methods for fostering classroom community, and ideas for cultivating creativity. I have deemed that these ideas and processes will best deliver the course curriculum content as outlined in Chapter Six, which is derived from my literature and interview research findings.

My personal teaching philosophy draws on the framework of Schiro's (2013) Learner Centered Ideology as I firmly believe that a student's growth process, which occurs from a self-initiated transformation that is continually recreated, is the most vital outcome of the course, rather than trying to attain a specific benchmark. I am convinced that the role of the teacher is to provide creativity exercises and a supportive freedom that will stimulate a student's learning. The teamworking environment that I desire to set inside the classroom will generate a strong foundation for students' collaborative successes outside of the classroom.

Curriculum Ideologies

It is my personal teaching philosophy to have a course curriculum highly organized with topics, materials, and assignments, yet it is my hope to have a classroom experience that is free to respond individually to the students' needs. Schiro's (2013) Scholar Academic Curriculum Ideology is an educational philosophy based on the delivery of information as categorized by academic disciplines. The extension of knowledge from those who are scholars in the academic field serve students' search for disciplinary realization. I believe that it is important for students to learn from the experiences of professional musicians and music administrators, including the expert's perspective on what they wished they would have known prior to entering the field. Schiro's Learner Centered Curriculum Ideology is an educational philosophy reliant on the student's individual growth as they construct learning, aligned with their intellectual, social, emotional, and physical attributes. Students invest energy in realizing their inherent capabilities,

developing their creative ideas, and assessing their personal growth. I have come to understand that musicians must contain an innate ability to analyze needs for musical growth and devise a practical plan to improve. Therefore, most music school student graduates will develop a foundation of intrinsic independent initiative.

Schiro's (2013) Learner Centered Curriculum Ideology (See Figure 5.1) is a holistically integrated perspective in which students acquire knowledge through the transformation of their own experiences. This enables students to take ownership of their education. The learning function originates from students, engages with their stimulating environment, and returns to affect their perceptions. Cognitive structures of meaning are reconstructed; perspectives are continually transformed. In agreement with Schiro, McKeachie (1987) states, "Students create learning out of the interaction of what is already in their heads with the learning experiences we provide in and out of the classroom" (p. 470).

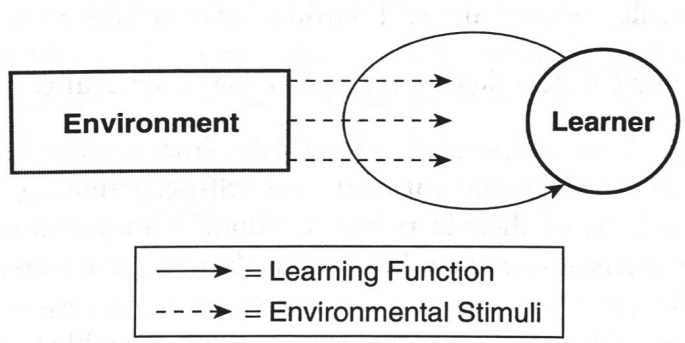


Figure 5.1. Schiro's (2013) Learner Centered Ideology Framework (p. 119)

My philosophical perspective is that a student's potential for learning is reflective of the quality of investment that they contribute and the richness of the circumstance where their exploration takes place. Therefore, as their teacher, it is my responsibility to inspire students' engagement with the curriculum materials and to generate an experiential opportunity for their best individual growth to occur. While fostering this classroom environment, I must remind

myself that students' responses are unique due to the reaction between their subjective realities and their encountered objective conditions.

At Virginia Commonwealth University, Lawton (2019) teaches a community-based art course that puts the Learner Centered Ideology into practice through a curriculum that engages with personal and social situations instead of presenting course objectives, lesson plans, and informational lectures. Lawton explains that her "reconceptualized view of curriculum is based on autobiographical narrative—mine, my students', and community participants'—and is self-directed, and (where) the learner is both the center and the author of their curriculum" (p. 209). As the facilitator of the course and co-creator of the projects with her students, they research the history of the neighborhood, hone their artistic abilities, compose project proposals, and engage with youth and adults around creating a collaborative art-based narrative. Through the use of reflection journals, Lawton guides her students through the facets of Kolb's (1984) Experiential Learning Theory (See Figure 5.2): "*concrete experience*: doing the concrete experience; *reflective observation*: reviewing and mentally revisiting the concrete experience; *abstract conceptualization*: interpreting the concrete experience and reflective observation; and *active experimentation*: translating new understandings into action" (p. 210). Kolb's Experiential Learning Theory (See Figure 5.2), similar to Schiro's (2013) Learner Centered Ideology (See Figure 5.1), focuses on a curriculum perspective where students acquire knowledge through the transformation of their own experiences. Learning occurs from the process of adaptation of an experience in both objective and subjective forms, rather than the specific end goal of the course content. I believe that the implementation of a student's personal experience, careful reflection, comprehensive understanding, and real-world application is important for a student's rational ability to become their own best teacher.

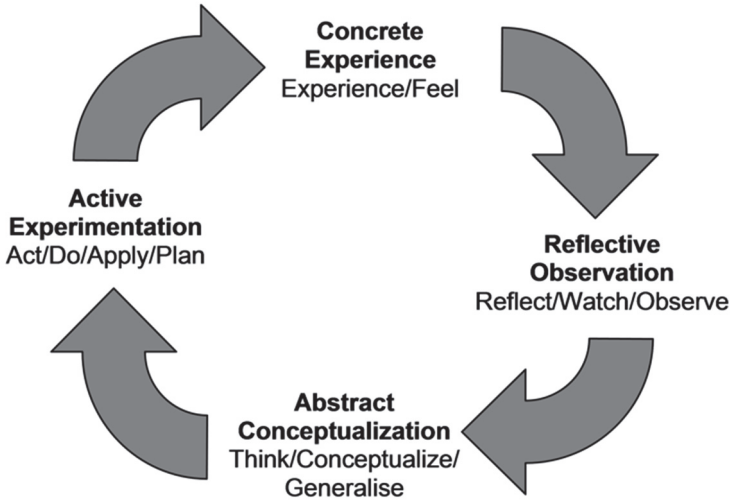


Figure 5.1. Kolb's (1984) Experiential Learning Theory (Chan)

Similar to the juxtaposition of Schiro's (2013) Scholar Academic and Learner Centered Ideologies, the overlapping of Jorgenson's (2002) Curriculum as Process and Curriculum as System aligns with my teaching philosophy, which continually balances flexibility and structure. Curriculum as Process involves a holistic teaching approach in which learning is conceived as the journey of becoming, a time where "teacher and student interact around and in the midst of the subject matter" (p. 53). This allows the subject matter to inherently take meaning within a cultural context, both socially and psychologically. The learner is able to grasp, engage, and experience the curriculum's content, allowing students to take responsibility of their own learning to master sophisticated levels of understanding. I believe that teaching difficulties could arise with the sole philosophy of Jorgenson's Curriculum as Process in that the sense of discovery and creative thoughts might lead students astray from the intended curriculum. Therefore, balancing it with Jorgenson's Curriculum as System will organize my course objectives.

Along those lines, McKeachie (1987) states: "Students will remember better if they have some organized framework within which to encode facts and concepts" (p. 470). While maintaining the flexibility of course content, which draws from Jorgenson's (2002) Curriculum as Process, Chapter Six's constructed syllabus, course objectives, outline of purpose, intended

experience, and assessment of the process will utilize her Curriculum as System. However, due to the nature of the subject matter, intended outcomes cannot be fully controlled, and the professor must intuitively adjust the course objectives and teaching methods to cater to the individuality of their students. This results in the curriculum being a slightly fictional version of what might be the practical actuality.

Whenever courses rely heavily on student participation in discussions, barriers can emerge. McKeachie (1987) states that students' reasons for this include: habits of passivity, failure to see value in discussion, fear of criticism or looking stupid, thinking that decisions were reached too quickly before enough viewpoints were given, and feeling pressure to provide the correct answer instead of openly exploring and evaluating all possibilities. When someone is able to give voice to those who are quietest in the group, they enable their gifts to come to the center. And when someone feels that their gifts are embraced by their community, they will begin to take ownership of associational life, which will have a spirit of aliveness when the collective whole participates together.

It is necessary to have teaching techniques that help naturally shy students to participate in classroom discussions. The following methods are inspired by *Teaching Tips* from McKeachie (1987) and ideas for engagement from Block (2018) (See *Appendix B* for the complete *Classroom Discussion Techniques* list):

- Instead of prompting immediate responses, a professor can ask each student to take a moment to write down a thought, a question to pose to the class, or a short answer. This will allow for contemplation and for students to feel more comfortable in sharing their thoughts. When under pressure, students can easily forget what they are planning to say, so having something written down can remind them.
- It is helpful to have students pair off and converse about their responses, so that once they feel the support of at least one person, they might feel confident sharing it with the larger

group. As the students begin to create a supportive environment, they will be able to delve into difficult topics in small groups and eventually in class discussions.

- The inner circle or fishbowl technique is a unique classroom discussion method. It is described as a class within a class. Arrange chairs in two concentric circles with a few students sitting in the center circle. They will act as a discussion group and all of the other students seated in the outside circle will be the observers. McKeachie (1987) states, "I am impressed that students who are normally silent will talk when they feel the increased sense of responsibility as members of the inner circle" (p. 49).

Role of the Teacher

My overarching leadership goal as a professor is to motivate my students towards a lifetime of learning. Lawton (2019) argues that the most effective learning experiences involve community and have a direct application to life beyond school. She references that Dewey (1934) "believed that education could transform individuals and thus society" (p. 204).

Schiro (2013) in his Learner Centered Ideology states that the professor facilitates learning by observing and diagnosing students' needs and interests, organizing materials designed to stimulate students' curiosities, and preparing experiential environments that challenge students' learning. Furthermore, Schiro said that it is the professor's role to intervene between students and their environment to assist them in intellectual, social, emotional, physical, and spiritual growth. Integration of knowledge will occur when professors "create engaging learning experiences that naturally integrate the content of the different academic disciplines in holistic ways that do not atomize and partition knowledge" (p. 101). It is my role as the teacher to provide my students with such opportunities for individualized growth and development.

It is traditionally accepted that professors are to lecture, to present concrete material in order to engage students in educational disciplines, and to address questions with the utmost intellectual answers. In working with communally transformative leaders, such as Yo-Yo Ma, I have witnessed their use of techniques that inspire deeper thought, in the manner of giving

ambiguous responses or posing abstract questions. This is also in-line with Schiro's (2013) Learner Centered Curriculum Ideology, in which students are encouraged to wrestle with the subject matter instead of being told about the content. I am struck by the way that Yo-Yo Ma would not search to provide answers; rather, he responded with questions that stimulated others to continue the discussion. Throughout the process of the community gatherings, Yo-Yo Ma created a spirit of curiosity, which demanded engagement and activated accountability. McKeachie (1987) cites Gruber and Weitman who discovered that "students taught in small, student-led discussion groups without a teacher not only did at least as well on a final examination as students who heard teacher lecture, but also were superior in curiosity and in interest in educational philosophy" (p. 54). Discussion, projects, and reflection are the heart of my teaching philosophy, rather than utilizing a series of lectures, memorized content, and exams.

Assessment

In an effort to encourage lifelong learning, I believe that grades must not be seen as the main outcome of the course. Grades are used to both keep the course learning accountable to the university standards and provide feedback from the professor to their students for meeting their expectations. As a professor, I have found that providing detailed feedback proves to have greater impact than assigning specific letter grades, therefore quality reflection by the student and the professor throughout the learning process will guide the grading process. Under Schiro's (2013) Learner Centered Ideology, he postulates that "learning should have intrinsic value and that the intrinsic value of learning is diminished when it is extrinsically rewarded" (p. 128). Assessment that takes grading beyond the lettered measuring stick of an authority's evaluation, and rather utilizes self- and peer-evaluation will have long-term benefits for musician's self-reliance. Tharp (2006) states that self-reliance is a necessary trait for maintaining creativity as a professional artist. (More about this concept under the subtitle, "Cultivating Creativity.") While this can present grading challenges with university academic leaders and presents a time-consuming

grading process for the professor, it will be an asset to the student's growth and allow students to take ownership of their learning.

It is my philosophy that when professors provide students with classroom performance feedback, it should focus on their effort and development. This will give students a desire to be effective learners by generating greater interest in the course content and enabling them to take further ownership of the learning process. Students will become capable of discovering problems and reaching solutions themselves due to their own motivation.

Potential Teaching Challenges

University elective courses often present a unique set of challenges when needing to comply with academic accreditation. When the method of education utilizes an experiential learning curriculum, a professor must be sensitive towards their interactions with students and the appropriateness of discussions. Class discussions will often include culturally relevant hot-button concerns. Topics might include the limited access to university engagement among people with disabilities and those experiencing racial segregation and socio-economic discrimination. While working through controversial conversations, a professor should handle these topics and others including gender-based, religious, and political point-of-views with careful attention and if necessary, be able to intervene if hate-speech rhetoric arises.

Students are obligated to fulfill course requirements, yet Schiro's (2013) Learner Centered Ideology is centered around student-initiated learning. Yes, students have chosen to take the elective course; however, there are educational standards that must be reached. I believe that gearing the syllabus around reading responses, experiential formation, and self-reflections will confirm a student's engagement in learning; however, the professor must maintain freedom in the classroom for students to lead the charge. While small group projects are forming, a student might not get to pursue their top-choice project. As their professor, I must recognize this and affirm the student's passion, courage, and desire to do something great, despite being part of a non-ideal project situation.

Even with the best of intentions, professors can easily overstep boundaries with their students. Areas of concern can include support of emotional, mental, and financial matters. One-on-one professor and student meetings outside of the formal class should be approached with caution. It is my goal as the professor to be aware of these limitations and potential pitfalls.

Fostering Classroom Community

The environment that I intend to produce in my classroom is vibrant, active, and supportive. Setting the tone for this stems from my leadership as the professor. I believe that the best teachers inspire their students to fervently pursue their education and to be considerate supporters of their classmates.

Schiro (2013) cites Vygotsky (1978) who suggests that students who "construct knowledge in the presence of others, those others enrich the individual's learning environment through their use of language, their concepts, and the learning and thinking styles they use to create and judge the worthiness of their knowledge" (p. 125). Specifically, Vygotsky's (1978) Sociocultural Cognitive Theory articulates that social interaction (through the lens of culture) plays a fundamental role in the development of cognition. Furthermore, cooperative peer learning builds community by providing external motivation and mutual support.

Believing that creating camaraderie among classmates is the foundation for the success of this course, I consider that students' connectedness is both the means and the end. As the professor, guiding conversations that affirm diverse thinking and working through dissent presents an opening for students' commitment. In *Community: The Structure of Belonging*, Block (2018) states that commitments require accountability (among students), generosity (without barter), and ownership (sense of identity). I believe that this builds social capital among students, which will increase their capacity to problem-solve, organize effective work, and influence their community.

Block (2018) promotes the idea of appreciative equity, which is where each member feels integral to the function of the group. This occurs when the group's internal culture sincerely

values the gifts and capabilities of each member. Block has also found that people who are an active part of a community will be healthier individuals. This is especially relevant for young adults recently uprooted from the security of their childhoods' support network as they take on their next chapter of life as a student at the university. Building genuine relationships among students in the classroom will require shared experiences and authentic discussions. When student classmates work together to support one another's passions, even when they differ from one's own passions, collaboration and support will be authentically felt, the tangible value of a true community. This sense of belonging within the classroom community will make student groups effective in bringing hospitality to the greater community.

Block (2018) writes that the strength of a community is a result of the extent of social capital, or widespread relatedness (across boundaries), that exists among its citizens. It requires courageous vulnerability to build the trust needed to form an authentic community. Schiro (2013) suggests that professors guide students to "make sense out of their experiences by helping them find language to reflect on their experiences, acting as evaluators who reflect back to students their thoughts, or prodding students to move from more concrete toward more abstract meaning making" (p. 122). Responding to the students' interests, needs, and concerns, the professor will guide classroom conversations centered around Block's (2018) topics: relatedness, possibility, ownership, dissent, commitment, and gifts.

To address these topics, Block (2018) suggests asking and answering questions of introspective quality, which requires courageous vulnerability and trust among the students in order to create real possibilities for an alternative future in the greater community. Likewise, when there is heartfelt engagement overflowing from the students' relationships, they will be aptly equipped to bring this quality to their community engagement projects outside the university's walls. Therefore, I believe that the professor must consider the authenticity of the student discussions, acknowledgement of personal gifts, and accountability and commitments made among students.

Block's (2018) themes can easily be adapted to classical music community engagement such as, "What is the story about our orchestra that you hear yourself telling? Are you taking your identity from it? How have you contributed to the very thing that you often complain about or want to change? How can we design our music community engagement projects to invert the normative roles of the performer and audience?" (See *Appendix B*: *Journal Questions.*) It is a powerful connection to see audience members as creators sharing in the musician's performance. Furthermore, this will shift musicians' mindset from a place of fear, insecurity, and complacency toward their possible gifts, generosity, and commitment.

In order to achieve the formation of an authentic classroom community, a shift has to happen in the context of people's thinking both individually and collectively. McKeachie (1987) offers that cooperative discussion and listening methods cultivate healthier classroom relationships and boost morale among students. The teacher and students can utilize listening strategies including showing understanding by repeating what a classmate has said before responding to it. There can also be a moment at the end of each class to summarize discussions, form conclusions, set goals, and pose new questions for future thought. This will confirm students' engaged listening by reviewing topics for quality retention and allow time for note taking.

A function of the professor is to guide conversations about controversial issues toward visualizing the possibilities and potential for change to occur. This begins when the language of the classroom discussion leans towards that of empathy, connection, and belonging. However, at times there will be discussions of dissent. Allowing space for these authentic feelings to surface is necessary. It is healthy for honest doubts and fears to be shared in this intimate setting, so that at the moment, the class can address it and move forward. While these discussions are valuable, there should be careful attention that it does not turn into lip service, which breaks peer accountability. For example, if someone responds that they "will try" to do something. This type of attitude displays a lack of commitment and disengagement.

McKeachie (1987) suggests, “Don’t duck controversy. Use it as an opportunity to model good problem-solving skills and critical thinking” (p. 189). When controversy emerges, a strategy to entice students to open their minds would be for them to compose a journal entry advocating for the opposing point of view. Another option would be to have them respond to questions, such as, “Tell me how you would solve this problem? What might be at least one approach to dealing with this problem? Suppose someone you know is facing this problem, how do you think that person would start attacking it?” (p. 159). McKeachie states that the resultant acceptance and trust between students in these conversations, even in the instance of differing views, will positively affect their attitude towards one another as well as stimulate their curiosity about the subject being discussed. As students work through conflicting opinions, they will gain social reconstructive strategies to rectify their differences. Students who can effectively work together through these adverse moments will become confident in their group’s ability to overcome future obstacles together.

Schiro (2013), under his Learner Centered Ideology, further develops Block’s (2018) community environment ideas by emphasizing that in a classroom setting, a professor’s leadership role can stimulate the desired learning, shift the context of conversations, guide debates through powerful questions, speak with ambiguous metaphors, and recognize commitment versus lip service. The physical and emotional environment of the classroom can set the tone for learning through directing the flow of instructional activity by use of engaging classroom setup (e.g., “Steelcase Node Chairs” to facilitate quick transitions of room configurations, such as switching between small and large group discussions), creating space to allow for many different activities to go on in the classroom simultaneously, facilitating development of self-esteem and dignity through a respectful and accepting classroom environment, and appreciating growth that will happen within an individual between their stimulation and response. Schiro also believes that the best professors are able to inspire voluntary involvement by activating students’ capabilities to discover meaning through creative

exploration and collaborative interaction and also by integrating academic requirements with extracurricular responsibilities. I believe that these mindful choices that I make as the professor have the potential to promote an atmosphere of warmth and openness leading to respect for one another with a sense of cooperation and a supportive community.

On a personal note, the Civic Orchestra Fellows, in addition to curating countless group projects, created and implemented independent projects. Even while working on individual projects, we continued to function as a support team. These individual projects highlighted the uniqueness of our interests. It was truly stunning to feel my teammate's excitement for my project and how they celebrated its reflection of my core essence. In turn, the amount of genuine pride that I felt for the seven other team members' successful events was a level of joy that was and still is rare and beautiful.

Years later, this team is still connected. Our vulnerable moments and shared failures gave depth to our communal successes and created our authentic relatedness. We are a diverse group in every way imaginable, yet the intimate care, committed trust, accountability, and unconditional support that we feel for one another spans continents and remains strong after five years apart. We built our community—our sense of belonging—and we are healthier both personally and professionally for it. Some of our engagement activities are forgotten and some are continued Civic Orchestra traditions, yet what was most valuable was the personal link we will always share from our time invested together.

Cultivating Creativity

Beyond inspiring my music students to take ownership of their education, it is my goal, as their teacher, to provide them with tangible tools to cultivate creativity. Personally, on my own artistic journey, I have been stimulated by Twyla Tharp's book, (2006) *The Creative Habit: Learn It and Use It for Life*. Her New York Times Bestseller is a guidebook to utilizing ritual, habit, motivation, organization, and self-awareness as the keys to the creative process and original idea formation. Her strict routine provides her the self-actualization that I craved as a young

student musician. Her depth of cross-disciplinary exploration is motivating and her methods for generating new ideas make artistic innovation possible. Her disciplined ritual helps her maintain a high skill level and gives her the self-reliance needed to be a creative professional. Furthermore, it is my ambition that these tools will be transferrable onto all areas of my students' lives, whether it be directly related to artistic creativity or in their daily routine of life.

Tharp's (2006) book will be utilized by my students as we work together to generate artistic ideas. From her life's experiences and her gathering of examples from the giants of each artistic discipline, Tharp, an iconic choreographer advises readers to develop lifelong habits that lead to artistic creativity. Tharp's high-standard procedures of discipline, research, and revision will prime my teaching as I attempt to draw-out innovative ideas from my students.

Highlights of Tharp's (2006) methods include building self-reliance stemming from the *disciplining* of one's routine, *harnessing* the natural make-up of who one is at their core, *recalling* memories whether they are sensual, muscle, virtual, institutional, or ancient, *collecting* of materials, *scratching* for ideas from reading, everyday conversations, people's handiwork, mentors, and nature, *maintaining* a white-hot pitch, and *preparing* to be lucky. From these brainstorming techniques, Tharp says that one can develop the spine, or overarching idea for their project, although the spine does not need to be evident to anyone but themselves. As the professor, I will work together with students to cultivate a strong spine for their community engagement projects and to hold them accountable throughout their growth process, always using their spine to serve as a reminder of the root of their project.

Tharp (2006) emphasizes that her creativity-generating methods only have value when they have exceptionally strong skills in their area of expertise. Aligning her creative habits with her natural strengths, intense work ethic, and skill maintenance is how she approaches the state of mastery. Tharp warns that, "Experience—the faith in your ability and the memory that you have done this before—is what gets you through the door. But experience also closes the door" (p. 167). Therefore, artists must maintain the highest level of skillsets alongside of searching for

creative possibilities. The breadth of their skills directly correlates to their ability to be creative. As a professor, it is my goal to inspire excellence from my students, to hone their craft, and to hold them to the highest standards technically, so that their artistic craft will serve to enhance their community engagement projects. Even though these students are not my private lesson students, at times I will serve a role as musical coach and bring in musical and public speaking experts to fine tune all aspects of the students' performance work.

Tharp (2006) affiliates mastery with optimism, that when she starts a project, she sees the opportunity as a summation of her life's experiences. She believes that there is never a point when she feels one hundred percent ready to begin, but she masks her insecurities with her intense preparation, which makes her feel completely capable. This inspires me to hold my students accountable to the highest standards in the preparation of their projects both administratively and musically, for by doing this, they will learn to overcome performances insecurities and be equipped to give generously to their intended community audience. However, it also challenges me to encourage my students to rely on their years of preparation for their confidence and to jump into the community engagement work even if they do not feel totally ready at that moment. Students' capabilities are a summation of all of their past experiences, and their current music community engagement project will serve their future opportunities. My teaching philosophy is strongly rooted in the principal that everything a student does prepares them for their next moment. In doing this, I find that the pressure of a single big moment is diminished when it can be brought it into the bigger picture of a student's artistic journey.

It is motivating to see the scope of Tharp's (2006) research inspiration from disparate influences to understand how she pulls from them to create a signature choreographic vocabulary. Throughout her book, Tharp shares practical exercises for developing new ideas, designing something original out of the combination with already existing things, knowing how to extensively search for inspiration, and pulling from the far reaches of one's mind to make

something true to their personal essence. She also provides tips for establishing effective collaborations.

Especially fascinating is that oftentimes Tharp's (2006) collaborations are with deceased individuals. Her partnering with musical composers span across genres including Haydn, Mozart, Verdi, and Beethoven to Dizzy Gillespie, Louis Armstrong, Philip Glass, The Beach Boys, and Billy Joel. Her choreographic inspirations include Balanchine, Merce Cunningham, and Jerome Robbins. Visual artist muses include da Vinci, ancient African art, and Buster Keaton. In addition, she draws inspiration from a broad variety of interdisciplinary influences including figures from the worlds of business, sports, and the arts: the founder of Goodyear Tires, Woody Allen, Arnold Palmer, Gary Player, Jack Nicklaus, Phil Dusenberry, Arnaut Daniel, Shakespeare, W. H. Auden, Homer, Nicolas Poussin, Marcel Proust, Neil Simon, Dostoyevsky, Yeats, Cézanne, Kurosawa, Philip Roth, and Ansel Adams. Tharp admires people who are committed to their work for the long run. In those artists' work, she sees the big-picture arc: what came before, their progression, and where it is at the end of their life. She gives many more examples, yet this illustrates the breadth and variety of her scratching research. Having a broad perspective, aligned with her natural and hard-earned talent, is what lays the foundation for the original creativity of her choreography.

In her final chapters, Tharp (2006) advises that feeding one's grooves while recognizing one's ruts and correcting one's course quickly (our overall resilience) can be the difference between failing or working "in the zone," when everything is efficient and focused, with purpose. She considers a breakthrough idea to usually be emotional, not technical. When it happens, one does not always realize the moment until it is in hindsight. But when one works through their most challenging growth, the outcome makes the learning process worthwhile. In order to benefit from one's failures, Tharp believes that one has to know the reason for their failure. She lists types of failure as: skill, concept, judgment, nerve, repetition, and denial. Changing habits to learn from failures is "probably the biggest test in the creative process, demanding not only an

admission that you've made a mistake but that you know how to fix it. It requires you to challenge a status quo of your own making" (p. 218). Furthermore, Tharp (2006) challenges:

> When creativity has become your habit; when you've learned to manage time, resources, expectation, and the demands of others; when you understand the value and place of validation, continuity, and purity of purpose—then you're on the way to an artist's ultimate goal: the achievement of mastery. (p. 240)

Artists face roadblocks when they desire to create something new. Sometimes the mountain of creativity seems more difficult to climb since artists work exceptionally hard at perfecting their craft. The ironic thing is that the public's perception of an artist is that they have free spirits and that everything that they do is original as well as a result of raw talent. The truth is that much of an artist's work is maintaining a high level of their skills while striving to imitate someone else's admired excellence. My teaching philosophy prioritizes channeling students' mindsets toward measuring their success from the process of their hard-working preparations, rather than the assessment or the result of their performances. Tharp (2006) reinforces my goal to help students understand that achieving the highest standard as an artist is usefully transferable to their service as a citizen and other areas of their daily lives.

These teaching strategies will best deliver the course curriculum content as outlined in Chapter Six, which is derived from my literature review and interview research findings. Layering these different teaching philosophies will allow for content flexibility to adapt to students' needs as the structured semester progresses.

Chapter 6: Curriculum Design

It is expected that artists in our current society are effective in making meaningful connections with all members of society. Musicians who become equipped on how to successfully navigate music community engagement opportunities during their college training years will be better prepared to seamlessly incorporate it into their profession. Beyond the immediate effect that their work has in local communities, there will be long-term benefits in these students' education. When student musicians deeply root community engagement into their artistic identity, they will form an other-oriented perspective, maintain a spirit of flexibility, discern the right community partners, gain effective communication skills, and understand a broader perspective on how to evaluate their work, and thus, create a more fulfilling career that has both cultural relevance and depth of intrinsic meaning. This will form a greater potential that musicians will naturally have the desire to give generously of their expertise to discovered needs in their communities.

The purpose of the course curriculum is to guide students to discover their artistic mission statements and to obtain hands-on experience producing music community engagement project objectives with their peers. By taking this course, students will discover a creative path for connecting their studies with local residents who live beyond their sphere of influence. Furthermore, through service-learning, students' artistic craft will be refined in a unique way beyond the conventional university school of music system.

Overview

Literature centered on current university arts service-learning course offerings, books on designing and performing projects, and case studies highlighting the benefits of participating in community engagement work directed my interview research for my curriculum design to discover: what variety of community engagement activities can be undertaken; what do interview participants perceive as the qualities of successful community engagement; and what personal

and artistic skills are needed for successful community engagement, and how might music majors learn them. The findings of my study guided the formation of the following curriculum, syllabus, classroom activities, and formula for generating music community engagement projects.

In this chapter, I begin by explaining how my interview research findings described in Chapter Four informed my curriculum design. My *Syllabus* and *Course Schedule* are at the end of this section as they are the realization of the research findings. Next, I detail how my personal teaching philosophy with supporting curriculum ideologies from Schiro (2013), Jorgenson (2002), and Kolb (1984) and the materials from McKeachie (1987), Block (2018), and Tharp (2006) as described in Chapter Five, informed my course design. After the *References*, my Appendixes that follow are: *Appendix A* (*Course Handouts* and *Evaluations*), *Appendix B* (*Teaching Resources* including: *Journal Questions, Selected Reading Report Texts, Classroom Discussion Techniques,* and *Lesson Plans*), *Appendix C* (*Interview Research Materials*), and Appendix D (*Civic Fellowship Blog Article*).

Research Findings and Curriculum Design

Research Question 1: What variety of community engagement activities have interview participants undertaken?

The findings in relation to my first research question indicated that the variety of music community engagement work depended upon the project's objectives. The themes that emerged were 1) to attract new audiences to the orchestra's concert hall, 2) to bring music to people who do not have access or are unable to come to an orchestra's concert hall, 3) to perform music in non-traditional concert spaces, and 4) to provide quality K-12 educational initiatives. Applying such themes to the curriculum inspired weeks of student-driven research to help them to generate their own creative community engagement projects.

The foundational step towards generating projects that can reach new audiences is to first research what has been done in the field of constructing innovative community engagement programs. Doing this will widen awareness and inspire creativity among the students. Tharp

(2006) calls this research process *scratching* for ideas. Week 2's class theme, *Forming New Traditions*, will delve into her intense process of research. Our *In-Class Activities* (See *Appendix A*: *In-Class Activity Handouts*), *Go for a Walk* and *20 Questions*, will spur comprehensive research. These stimulating activities will teach students to construct layers of research through simulating high-engagement observation, absorbing all information without filtering it, and taking time to list exorbitant amounts of questions on a potential project idea. These thorough acts will allow for students to become aware of their local culture's social issues.

Furthering their research on the varieties of previously performed music community engagement work, in Week 3, students will give *Group Mini Presentations*. The students will be divided into four groups to specifically examine the four categories that my interview research revealed. One group will specifically research what has been done to attract new audiences, another will find out what has been done to bring music to people who do not have access or are unable to attend a traditional live performance, the third group will search for examples of music performances in non-traditional concert spaces, and the last group will survey what has been done to provide quality K-12 educational initiatives. To inspire one another, each group will present their bibliographic research findings including relevant readings and visuals to the class. As a springboard into their research, I will provide readings from Booth's (2009) *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* and Wallace's (2018) *Engaging the Concert Audience: A Musician's Guide to Interactive Performance*:

- Wallace's "Chapter 7: Deeper Audience Engagement" to attract new audiences
- Wallace's "Chapter 6: Avoiding Ten Common Pitfalls" to provide accessibility to those who cannot attend a traditional concert
- Wallace's "Chapter 8: Engagement Everywhere: Performing in Schools, Hospitals, Prisons, Comedy Clubs, and More" to bring concerts to non-traditional spaces

- Booth's "Part IV: The Fundamentals of Working in Education Settings" to provide K-12 educational initiatives

After hearing the *Group Mini Presentations*, students will formulate three potential project ideas for what they could do in their local communities.

By Week 5, the professor will start to understand the variety of student interests and will arrange classroom personnel accordingly into small groups. These small groups will work together for the remainder of the semester in designing and developing their content, selecting a community partner, and evaluating the effects of their community engagement project. One of the administrative interview participants suggested that for benefits of solidifying objectives and technical details, their musicians formulate project proposals to present to their funding committee. This not only is good for funding but to build a strong foundation of organization for the project. Tharp (2006) also refers to this as the *spine* of a project. Applying this to pre-service training, student small groups will present organized project proposals (See *Syllabus*: *Project Proposal Presentation Guidelines*) to a fictional community foundation board. Within these small groups, they will pursue one or a combination of my research findings on the varieties of music community engagement. Examples of a combination of the research findings might include 1) a K-12 educational initiative 2) for students with disabilities who are unable to attend live concerts, or 3) a performance of the engagement in a non-traditional concert space 4) to attract new audience members. Understanding the purpose behind the students' projects will help them generate successful music community engagement.

Research Question 2: What do interview participants perceive as the qualities of successful community engagement?

Secondly, from my research interviews, professional musicians and music administrators revealed that the qualities of successful community engagement required detailed preparation 1) to relate the art form with local culture, 2) to connect with the right community partner, and 3) to produce measurable metric outcomes.

In order to relate the art form with local culture, an interviewee suggested that students ought to walk around town and observe how people take-in marketing information. In Week 2 of the course, the *In-Class Activity, Go For a Walk* (See *Appendix A*) where the class will note observations of what they find interesting will include a journal assignment (See *Appendix B*) of doing the same at a local coffee shop: "What do you observe? What do you find interesting? What holds others' interest? How are they spending their time? How are they taking-in their information?" Not only does this inform a project marketing strategy, but it provides an awareness of the cultural landscape of a neighborhood.

My study revealed that choosing the right community partners will oftentimes provide an audience, venue, and background advice on the organization's participants. In Week 1a's introduction, I will share examples with the students of a variety of collaborations from my interview research and from past course projects where music organizations partnered with established social service organizations to engage their local communities with classical music. A notable example from my interview research was of musicians partnering with an anti-gun violence social service agency. Musicians are certainly not trained to work to address this hot button topic. However, collaborating with a social service agency whose mission is serving this purpose can make it possible for classical music to come alongside and enhance their cause.

Another poignant example from the interview research was of classical musicians connecting with refugee organizations. The interviewee stated that classical music-making in the refugees' home cultures was not similar to that of the scope of American classical music. Creating a collaborative moment that embraced both cultures' musical styles had the potential to make the refugees feel welcomed in the midst of strangers. Furthermore, the musicians showing genuine interest in and appreciating the beauty of their musical culture allowed the refugees to feel a sense of belonging. Sharing these interview research examples with my students will have a powerful impact on their understanding of what picking the right partner can do for shaping the content of their small group projects.

Additionally, connecting with the right partner can mean selecting an individual who holds a high amount of social capital. My interview research suggested that this could provide access to a unique venue or new audience, which might include a new network of potential donors. While I have set the main goal for my students to strive to achieve community capital with their projects, three interviewees acknowledged the importance of social capital to lead to measurable metrics within an arts organization. (More on measurable metrics under the next skillset example.)

After sharing examples of the varieties of music community engagement collaborations that have been done and after the students' research work of relating their art form with local culture and understanding the current local social welfare initiatives, the professor and students will work to connect with the right community partner. One of the interviewee musicians explained that their researching of social welfare organizations' mission statements, reviewing their recent activities, and understanding of who and how many community participants the group reaches on a regular basis, helped them decide if they would be the right fit for the collaboration. This was when they would carefully craft a *Community Collaborator Invitation Letter*. In Week 6a of the course, each student small group will select their top three project ideas, brainstorm potential collaborating organizations, and perform research as to which group would be the best fit. In Week 6b, the groups will craft their *Community Collaborator Invitation Letter,* and once approved by the teacher, they will send it to their potential partner. If the collaborator turns down the opportunity, the group will reach-out to more potential partners. My interview research revealed that if musicians craft a letter that clearly explains what they have done in the past (individual student projects or semesters' past classroom projects) and what they believe the potential partner could contribute, community members typically wanted to share in the collaboration. The research interviewee cautioned to never ask for money, but always ask for time, people, and a venue. Another interviewee said that the right partner is the one who is ready to give of their time at that exact moment. That interviewee suggested reaching-out to a number

of potential partners for a single project to see which group might be ready at that moment to perform the collaboration. This will be an important factor for a semester project as there will not be much time for flexibility in the timeframe. Therefore, if it may be appropriate or if the potential partner will be a cold call, I will require my students to prepare to contact multiple social service organizations for their project.

The third finding from my interview research is for musicians and music organizations to produce measurable metric outcomes. Beyond tracking the obvious flow of finances, the interviewees revealed that other quantitative metrics are observed through the types of engagement of an audience member with the entire organization. It was shown that once a community member formed a meaningful connection with the music organization, they would return to engage in other ways. In a university setting, there might be K-12 educational initiatives that eventually bring the young students to apply to the university. This could be measured in comparing the number of people auditioning from those schools before and after the collaboration. Another example of quantitative metrics is if the project is brought outside of the walls of the university, eventually someone might attend a traditional concert at the university.

More importantly, my interview research demonstrates that in the realm of music community engagement, qualitative data was collected to produce the most effective measurable metrics. All nine interviewees declared that witnessing and expressing the intrinsic effects of music community engagement projects brought support for the project's validity in the minds of the musicians, collaborators, music organizations, and local community participants. In addition to their *Course Notebook Journal* and *Reflective Essay* (See *Syllabus* for description and expectations), students will produce video footage of their project realizations for self-review and to be used for future promotional purposes. (This may also include video footage of community partner and participant testimonials.) Interviewees mentioned that this was effective for connecting with donors and writing grant applications, which allowed longevity of the community engagement project. In the university school of music setting, this will be influential

on receiving support for the course to be offered in following semesters and for the future of repeat collaborations with community social service agencies. In Weeks 12a, 13a, and 14a, the student small project groups will rotate sharing their reflective assessments. In class, they will present the qualitative data that they generated from their music community engagement project realization. Near the end of the course in Week 14b, the *Small Group Work: Project Report* (See *Appendix A*) will highlight qualitative metrics with questions such as: "How did your team's relatedness influence the development of community among local residents? Describe how your team worked through a specific roadblock during your project and how reaching a solution effected your group's dynamic. What were the intended and unintended outcomes of your project?" In Week 15a, the *End-of-Semester Evaluation* (See *Appendix A*) will bring together the course qualitative data from questions such as: "What aspects of this course were most valuable for your learning? What have your fellow students done that helped your learning? How will your experiences in this course influence your future career? How has the lens with which you view music community engagement changed from taking this course?" During this time of reflection in Weeks 14b and 15a, the teacher will have students discuss their responses from their *Group* and *Individual Assessments* including the *Reflective Essay* (See *Course Schedule*). Together they will identify strong themes that elevated the success of the students' music community engagement projects and the overall course curriculum.

Research Question 3: What personal and artistic skills are needed for successful community engagement, and how might music majors learn them?

Thirdly, the research interviews revealed personal and artistic skills necessary for successfully performing community engagement work as 1) communication, 2) flexibility, and 3) dealing with perfectionism. The course curriculum is organized around a series of themes for students to acquire these personal and artistic skills.

As identified in these interview research findings, group work communication skills are vital to the success of the overall music community engagement project's success. Whether

communicating non-verbally in performance, addressing a public audience, or conversing with colleagues, students will gain a foundation of this ability through the course curriculum. During Weeks 1-4, the students will read articles and books, compose journal entries, and share in conversations that will form the communal spirit among the classroom. The research interviewees stated that the quality of a group dynamic is integral to the success of a project and that dynamic is largely affected by the quality of the members' communication skills.

In order to facilitate the flow of student communication, the professor will use a list of *Classroom Discussion Techniques* (See *Appendix B*) to aid in the comfort and quality of conversations. For students to gain confidence in their spoken communication, journal responses will be discussed in the classroom in pairs, small groups, and with the full group. When in the large group discussions, oftentimes students will feel added pressure and forget what they might want to say, so asking them to write something down before sharing with the class will help their confidence in their spoken communication. Another technique utilizes *Rapid Fire*. The teacher may ask for a verbal short, quick response from each student. Doing this minimizes the spotlight exposure and helps shy students to break-the-ice of verbal classroom communication. Another confidence aid is *1—3—6—all*. To gain confidence, students will share their individual responses in a small group of three, then in a medium group of six, and finally to the larger classroom. A peer supportive communicative technique is having the students compose a *Low-Stakes Writing Piece*. They will trade them for review with a partner who will then be asked to share the opinion piece with the full group. Sometimes this helps the confidence of the speaker, but it will also encourage students to understand one another's ideas and be able to bring that to the table. This will be useful for the small group projects starting in Week 5 because oftentimes one might have to passionately pitch for another person's idea. Block (2018) agrees that the quality of communication work done in small groups will be mirrored into the community, will allow for relationships to form accountability, and will transform our conversations into ones of *possibilities* over problems. Specifically, Block says that "We begin the process of restoration

when we understand that our well-being is defined simply by the nature and structure and power of our conversations" (p. 55).

Beyond good communication skills being necessary in students' small group work, the interview research noted that it is important for students to understand how to communicate effectively with members on all levels of society, including those with high social capital. One way I have implemented this into the course is with the students' *Project Proposal Presentations* (See *Syllabus* for description and expectations) in Week 9. During this exercise, the students will communicate their project objectives to invited guests who will form a fictional community foundation board. Having communicative experiences of networking and presenting in front of a fictional community foundation board will give students the confidence that they can prepare, advocate, and gain this necessary support in their professional future. Furthermore, the students will learn communication skills through graciously responding to committee questions and incorporating feedback from the *Guest Fictional Community Foundation Board's Evaluation* and *Peer Evaluation* forms (See *Appendix A).* Topics covered on the evaluation form rubric include 1) whom the project will engage, where, how, and why, and 2) the project's intended outcomes, as well as the group's metrics and methods for evaluating and reporting them. Also, written by the *Board* on this evaluation form will be answers to questions such as: "Would you award this presentation a grant? And what aspect of their presentation led you to this decision? What suggestions do you have for the future of this project?" Responding to the feedback will take patient communication among the group members to negotiate what changes that they would like to implement. This will also utilize the interview research skill of flexibility. (More on flexibility under the next skillset example.)

One of students' many opportunities for developing skills of communication are through the presentations of a *Selected Reading Report.* (See *Syllabus* for description and expectations and *Appendix B* for the *Syllabus Supplement: Selected Reading Report Texts,* many of which came highly recommended from my interview research participants.) Through their presentations

in Weeks 12-14, students will verbally communicate a greater depth of knowledge as governed by their interests. The students will also gain the skill of presenting with the use of aids, such as PowerPoint, picture posters, recordings, and live performances. It takes great preparation to operate the technical needs of aids and to eloquently speak about the topic in an educational manner. Being able to communicate through public speaking while multitasking will generate a deeper understanding of the content being presented. Additionally, one research interviewee spoke about the importance of sharing information through many levels of pressure, such as performing the same concert in a casual setting and then transferring it to the formal concert stage even in the same day. Applying this concept to the *Selected Reading Report,* students will share their presentations in a casual way with two classmates before presenting it formally to the classroom (See *Appendix B*: *Lesson Plans*).

In addition to the other writing assignments like journal entries, think pieces, and essays, the *Class Blog* (See *Syllabus* for description and expectations) will allow for written communication skill development. Throughout the course, the teacher will offer comments on the students' formal writing assignments in order to be published on the *Class Blog*. The students will periodically turn in their *Course Notebook Journal* (See *Syllabus* for description and expectations) and the teacher (and potential TA) will respond in writing during class time while the students work in their small groups. Research interviews revealed that strong writing skills are important for grant writing and publicity promotional content as well as for email communication with community partners.

Another skill that the interview findings deemed important was flexibility. One definition that they provided for flexibility is someone's humble spirit to be willing to adapt to the suggestions of others. The *Midterm Evaluation* (See *Appendix A*) in Week 8, will create an opportunity to develop the skill of flexibility as the students respond to the feedback from their professor and their peers. Likewise, Week 9's *Project Presentation Evaluation* rubrics (See *Appendix A*: *Guest Fictional Community Foundation Board Evaluation* and *Peer Evaluation*) will

produce a teachable moment for students to learn what work needs to happen moving forward to improve their small group projects. The research interview findings stated that being able to adapt to teammates' feedback will nurture the small group comradery and respect.

Along with the feedback of others, each week's *Journal Responses* will provide the self-reflective moments needed to discover what aspects of oneself a student might need to change. Being sensitive to realize this and flexible to make the change is what all of the interviewees emphasized was necessary to stay grounded throughout their music community engagement work. Furthermore, four of the interviewees advised that a higher level of flexibility must be utilized while working with vulnerable populations. They stated that one must be willing to change the course of a project's objective plans at any moment's notice, exhibiting a give-and-take mentality rather than a perfectionist mindset. (More on dealing with perfectionism under the next skillset example.) Reflective *Journal Questions* (See *Appendix* B) will encourage students to develop a flexible nature. Week 4b's *Journal Question* directly confronts the self-assessment of being flexible, e.g., "Take away a skill, a vital one. Would you still be able to create? How would you compensate? What skill would come to the fore to rescue your work?" (Tharp, 2006, p. 179). Flexibility is being able to adapt to make something work when the conditions are not ideal. Wading through these questions will challenge students to be flexible in brainstorming solutions to hypothetical problems. Furthermore, this journal exercise simulates a situation that could similarly occur in the future of their small group project work. This can prepare students to be flexible in the heat-of-the-moment through their expectation that something like this might happen in reality. If they can recognize that their situation needs them to be flexible, it will allow them the opportunity to exercise this skill.

In Week 8, together with the professor (and potential TA), the groups will perform *Fieldwork Group Site Visits* (see *Syllabus* for description and expectations) to meet with their respective collaborators and develop a vision for the community engagement event. At this juncture, there is potential for the group's vision for the event to need to make large adaptations.

In order to do this, the students' flexibility will be required to find solutions to whatever unexpected problems arise. One interviewee stressed being flexible enough to wear a number of hats besides performing musician. Likewise, the students will be called on to be flexible between multiple roles, such as a producer, facilitator, organizer, and problem-solver. We will discuss the need for resiliency and optimism in the face of potential pitfalls. Navigating a careful balance amid these in-person situations will directly contribute to the success of the small group projects.

The final skill that the interview findings illuminated was dealing with perfectionism. Interviewees emphasized that music students are taught to only present their artist craft once it is polished and perfected. While my teaching philosophy demands that students present their highest level of work, the interviewees said that success in community engagement work required musicians to dial-back their perfectionist mentality and dial-up their other-oriented focus. Many of the interview participants testified that in doing this, oftentimes, they were able to pull-off better performances due to the fact that they could get-out of their own head. Even if just for a moment, they said that they were able to forget their insecurities while they focused on having the utmost connection with their community audiences.

In the classroom activities, spending a large percentage of the time delving into discussions on local community social issues, figuring out how to have music align to enhance the social causes, and preparing to work with community members will help musicians gain an outward-focused perspective rather than a self-centered perfectionist mindset. By doing this, it will take the pressure off the performer by refocusing their attention towards their audiences' needs. Developing this ability to be mindful of perfectionist insecurities that might get in the way starts with self-reflection. Typical self-reflective questions are, "What are your strengths and weaknesses?" Instead of these basic questions, beginning in Week 1, the professor and students will work through activities that generate greater reflective awareness, *Your Creative Autobiography* and *Childhood Photo* (See *Appendix A*: *In-Class Activity Handouts*). Examples of the reflective questions include, "What do your role models have in common? When faced with

stupidity, hostility, intransigence, laziness, or indifference in others, how do you respond? What is the first creative moment that you remember?" (Tharp, 2006, p. 45-46). These activities will lead students to an awareness that artistic creativity and community engagement work is about the quality of human relationships and that their artwork serves larger purposes, such as human relatedness, social connection, and inspiring greatness in others.

It is paramount for students' understanding, expectations, and assessments of their music community engagement projects to be above their selfish quest for perfectionism. Four of the interviewees stated that "not taking themselves too seriously" helped in their ability to curb their perfectionist mindset. Others specified that half of music community engagement work is "just being willing to show-up." In the curriculum, the many presentations and performances will serve to prepare the students to a high-level before they conduct their project in the community. However, the greatest emphasis in this course is that the students are continually performing and giving generously of their skills so that they will become accustom to "just show-up."

Overall, the interview research proved that learning to design and perform innovative engagement projects create genuinely meaningful moments for both musicians and community participants. As the teacher of the curriculum, I will coach student small groups in defining the purpose of their music community engagement activities to attract new audiences to the orchestra's concert hall, to bring music to people who do not have access or are unable to come to an orchestra's concert hall, to perform music in non-traditional concert spaces, and to provide quality K-12 educational initiatives. I will guide them to relate their project to the local culture, to choose the right community partners, and to measure the outcome metrics of their efforts. I will provide opportunities for students to develop the personal and artistic skills of communication, flexibility, and dealing with perfectionism. These carefully crafted experiences as laid out in the course curriculum will prepare student musicians in designing and performing successful music community engagement.

Syllabus

School of Music Student-Generated Community Engagement Projects

Format

Two 75-minute classes per week, 3 credits

Prerequisite

Juniors, Seniors, and Graduate Students, those who are established in their academic major. To register for this upper division elective course, a student must submit an application stating reasons for desiring to enroll. This course is largely an independent study that requires trusted fieldwork, which at times will be outside the direct supervision of the professor, therefore a brief reference letter from a professional source will be necessary to vouch for the student's character.

The application will include answers to the following short essay questions:

- Describe a community engagement experience or a moment when being part of a community influenced your life.
- Describe your readiness to engage with others and your intrinsic motivation for learning.
- What is the level of your willingness to work closely as a member of a team? Describe a learning experience from when you have collaborated as a team member.

Description

Actively participate in a diverse exploration of community, create an innovative and engaging project, and evaluate the levels of its impactful implementation. This course provides an opportunity for increasing self-awareness and cultivating career aspirations.

Objectives

- To experience a sense of belonging through transformative small group work
- To understand the role that academic artistic studies can play in inspiring collaborative connections between students, colleagues, organizations, and community members in relation to the current society
- To grow personal and artistic skills, professionalism, and authentic relationships through innovation and implementation of community engagement projects
- To empower teamwork that engages in active learning, effective communication, cooperative strategies, and purposeful service
- To develop and articulate the cultural relevance of one's career vision
- To inspire a career lifestyle of creativity, excellence, accountability, and generosity

Grade Distribution

Individual and Group Presentations: 10%
Cooperative Learning Discussion Participation (including attendance): 20%
Reading, Journal Responses, and Reflective Essay: 25%
Group Project (including blog): 45%

Cooperative Learning Discussion Participation & Attendance Policy (20% of Grade)

This elective class assumes a seminar-style learning model: you will grow from participating in classroom discussions, presentations, and group work, rather than preparing for exams. This curriculum makes your presence in class essential. Therefore, attendance counts towards your participation grade. Each unexcused absence will result in the lowering of your final grade by a half of a letter grade, as will persistent tardiness to class (after being 10 minutes late). Please inform the professor during the first week of class of any planned absences that will occur throughout the semester. You work and group project contribution must be submitted ahead of your absence. Exceptions will only be granted on a case-by-case basis.

Required Texts

Block, P. (2018). *Community: The structure of belonging.* Berrett-Koehler Publishers.

This 240-page book reports on voluntary, self-organizing associations that focus on gifts and the value of hospitality, the welcoming of strangers. It provides tools for reweaving our social fabric, especially in our neighborhoods. Block insists that collective collaboration can bring diverse people into authentic relationships.

Tharp, T. (2006). *The creative habit: Learn it and use it for life.* Simon Schuster.

Interestingly, the author, Tharp is a NYC dance choreographer. Through her life's experiences and her gathering of examples from the giants of each artistic discipline, her 250-page book is a guide to using ritual, habit, motivation, organization, and self-awareness as keys to the creative process and idea formation.

Selected Reading Report (5% of Individual and Group Presentation Grade)

Students will read, journal, and report about a book of their choosing that is related to the course content. As the required texts will be read during the first half of the semester, the selected reading report texts are intended to be read during the second half as a supplement to the student's small group project work. During the final weeks of the semester, students will present a Selected Reading Report to the class. This independent project will encourage personal exploration catered to the specific interests of the student. (See Appendix B for recommended list.)

Group Mini Presentation (5% of Individual and Group Presentation Grade)

Students will research what has been done in their field of study to engage a greater community. They will take note of unique collaborations that have occurred. Students will present their research and related articles or videos to the class and lead a culturally relevant discussion. A suggestion would be to start research at a website, such as PBS artcanvas.org.

Course Notebook Journal (15% of Reading, Journal Responses, and Reflective Essay Grade)

In the assigned reading responses, students can draw a concept map of the content, list their thoughts and questions in response, or free write about possible applications to their lives.

Another section of the course journal will be handwritten reflections of your personal journey through this course. Beyond holding oneself accountable to the assigned readings, this will help you develop self-awareness, stimulate growth in cognitive learning, and spur ideas through critical reflections. The result of learning is unique to every individual. The personal review and application of your experiences will construct meaning and skills to carry into the other areas of your studies, career, and life.

Journal entries will vary in length but must show investment in quality reflection. In addition to the reading responses, journal entries might include an answer to a posed question from class or a self-prepared question to contribute in a future class discussion. Bring your journal to every class as you will need to refer to it or write in it. Journals will periodically be checked to monitor progress.

Reflective Essay (10% of Reading, Journal Responses, and Reflective Essay Grade)

The semester ending reflective essay will be 4-5 pages typed, double spaced, and in a formal writing style. After reading through all of your journal entries, construct an essay highlighting turning points in your thought process, internal transformations, and major hurdles tackled throughout the semester. Include insight on how your experiences in this class will influence your future.

Small Group Project (25% of Group Project Grade)

The small group project is intended to create meaningful possibilities for local residents to become actively involved with students' expertise and the university as a whole. It takes great thought and many discussions to identify communities who are not currently engaged with the university. However, once a specific need has been identified, student groups will compose a detailed project proposal. (It should be noted that "a community need" can be anything from those who do not yet engage regularly with classical music to those who cannot engage with the current forms of the presentation of classical music.)

Since this class is largely based on your group project, time will be allotted during class periods, however it is expected that groups meet outside of class to complete their work. During small group work sessions, the professor will consult small groups, advise them on their progress, and connect them with needed resources. At the end of each class, we will reconvene to report progress and form goals for the week(s) ahead.

Class Blog (5% of Group Project Grade)

The class blog will be kept current through reflections composed during small group project work. Each small group will submit an innovatively creative post (include photos and live links). All blog posts will be reviewed and subject to approval before public posting.

Fieldwork Group Site Visits (5% of Group Project Grade)

Students will meet with potential people affected by their project to develop connections and gain advice on how to best reach their targeted audience. After meeting with them, students will report adaptations that need to be made to improve their projects. They will compose their intended outcomes and methods for evaluating the success of their project among their "audience." Before, during, and after, students will journal/blog their experiences and how their mindset towards their career has evolved.

Project Proposal Presentation Guidelines (10% of Group Project Grade)

Guests will be invited to the classroom to form a fictional community foundation board. The foundation exists to enable creative endeavors that share the highest level of educational excellence with communities not currently connected to or participating in university outlets. They are fictionally accepting applications for grants to support projects that engage diverse communities surrounding the university. In order to be considered for a grant, applicant teams must offer a compelling 20-minute presentation to the community foundation board.

Presentation structure is at the discretion of the applicants; however, it must include:

- Introduction to the grant proposal
- Overview of the project: describe in detail whom it will engage, where, how, and why
- Sample performance of the activity that is central to the project
- Tentative schedule for the event
- Summary of technical requirements, including technical riders
- Marketing and promotions strategy
- Intended outcomes as well as metrics and methods for evaluating and reporting them to the community foundation board
- Detailed budget for the entire project
- PowerPoint, printed handouts, audio/visual aspects, etc.
- Equally shared responsibility among team members

Extra Credit

Individuals or pairs of students may design blog posts for extra credit. This is separate from the required small group project blog posts.

Individuals or pairs of students may present a course relevant current event report on a provocative article and will facilitate an in-class discussion. Students may present it to the class or give a brief synopsis. This is to encourage students to follow current events relevant to their studies. In Tharp's book, The Creative Habit, she encourages collecting "pre-ideas—those intriguing little tickles at the corners of your brain that tell you when something is interesting to you without your quite knowing why" (Tharp, 82). This is why you are to collect things that pique your interest; it may become relevant to your learning. Developing sensitive alertness is essential to obtaining ideas from the world around you. Students should email the professor prior to class if they have a timely current event report that they are eager to give. Class discussions are imperative to this curriculum and are to inspire healthy thought and reaction to relevant events in our field.

Course Schedule

Week 1a: Welcome! Creating Something of Meaning

Week 1b: Creative Habit: Your Creative DNA
Read: Tharp (Ch 1-4)
Journal Due: Responses to reading and questions.
Bring a copy of a young childhood photo to share with the class.

Week 2a: Forming New Traditions: Boxes, Scratching, and Luck
Read: Tharp (Ch 5-7)
Journal Due: Responses to reading and questions.

Week 2b: Community Transformation
Read: Block (Intro, Part I: Ch 1-2)
Journal Due: Responses to reading and questions.

Week 3a/3b: Group Mini Presentations
What has been done in your field of study to engage community? Find articles or videos that you will share with the class. Form bibliographic abstracts of research. Lead discussion. Suggestion to start research at PBS artcanvas.org.

Week 4a: Shifting the Context for Community
Read: Block (Ch 3-7)
Journal Due: Responses to reading and questions.

Week 4b: Spine, Skill, and Grooves
Read: Tharp (Ch 8-10)
Journal Due: Responses to reading and questions.

Week 5a: Small Groups and the Power of Questions
Read: Block (Part II: Ch 8-10, Summing Up)
Journal Due: Responses to reading and questions.
Small Group Project Assignments Given (Classes following will include extensive work with your group.)

Week 5b: Invitation, Possibility, Ownership, Dissent, Commitment, Gifts, and Hospitality
Read: Block (Ch 11-14)
Journal Due: Responses to reading and questions.
Small Group Work: Pick top three group ideas

Week 6a: Art of Collaboration
Read Article: "Cellist Yo-Yo Ma Sounds Chord of Hope, Community on South Side" (John von Rhein, Chicago Tribune)
Journal Due: Responses to article reading and questions.
Small Group Work: Begin Project Proposal

Week 6b: Classroom Community to the Greater Community
Read: Block (Ch 15, In Summary)
Journal Due: Responses to reading and questions.
Small Group Work: Develop Project Proposal

Week 7a: Guest Speaker
Journal Due: Research the biography of our speaker, taking notes on their specific projects. Prepare list of questions showing your interest in their work. Take notes during class. Everyone expected to participate. Class photo for blog to be taken.

Week 7b: Ideal Creative State
Read: Tharp (Ch 11-12)
Journal Due: Responses to reading and questions.
Small Group Work: Project Proposal Due

Week 8a: Fieldwork Group Site Visits (Small groups, along with the professor, will schedule a meeting with the respective collaborators at the site for your project.)
Journal Due: Personal reflections and project work goals.

Week 8b: Group Work on Presentations/Midterm Evaluation
Midterm Evaluation Questionnaire Responses Due
One on One Midterm Feedback Meetings: occur with the professor during group work session.
Journal Due: Analyze and report about the evolution of your team's working dynamic.
Site Visit Small Group Reports Due
Small Group Work: Analysis and Amendments of Project Proposals

Week 9a/9b: Project Proposal Presentations (invited guest fictional community foundation board feedback and approval/peer evaluation/dress professionally)
Journal Due: Responses to questions.

Week 10a: Project Revisions
Journal Due: Reflections of inspiration from other projects.
Small Group Work: Revisions and Improvements

Week 10b: Guest Speaker
Journal Due: Research the biography of our speaker, taking notes on their specific projects. Prepare list of questions showing your interest in their work. Take notes during class. Everyone expected to participate. Class photo for blog to be taken.

Week 11a: Final Project Preparations
Journal Due: Personal reflections and project goals.

Week 11b: Team 1 Project (Site Visit - All in Attendance)

Week 12a: Reflections
Journal Due: Reflections on Team 1's Project (members of Team 2)
Small Group Work (Team 1): Assessments, Outcomes, Blog Due
Selected Reading Report (members of Team 3)

Week 12b: Team 2 Project (Site Visit - All in Attendance)

Week 13a: Reflections
Journal Due: Reflections on Team 2's Project (members of Team 3)
Small Group Work (Team 2): Assessments, Outcomes, Blog Due
Selected Reading Report (members of Team 1)

Week 13b: Team 3 Project (Site Visit - All in Attendance)

Week 14a: Reflections
Journal Due: Reflections on Team 3's Project (members of Team 1)
Small Group Work (Team 3): Assessments, Outcomes, Blog Due
Selected Reading Report (members of Team 2)

Week 14b: Group Assessments
Journal Due: Analyze and report about the evolution of your team's working dynamic.
Small Group Work: Develop Project Report

Week 15a: Individual Assessments
Reflective Essay Due
Small Group Work: Project Report Due

Week 15b: Reflections, Future Goals, and Celebration!

Personal Teaching Philosophy and Curriculum Design

Crafting my teaching philosophies and supporting them with scholars' curricular theories, helped me discern the role of the teacher including assessment and potential teaching challenges, and selecting logistical methods for fostering a classroom community and cultivating creativity. These influenced the formation of the syllabus, course schedule, and lesson plans. Deciding to utilize Schiro's (2013) Learner Centered Ideology as a model shaped the curriculum to lower the teacher and student hierarchy in order to, likewise, use music to bring members of society together in an engaging collaborative experience.

While the course organization is strategically detailed through the philosophical lens of Schiro's (2013) Scholar Academic Curriculum Ideology, the classroom learning is largely derived from his Learner Centered Curriculum Ideology. Schiro's Scholar Academic Curriculum Ideology creates moments of pre-service learning (from the professor, a teaching assistant (TA), or a guest speaker that is a professional musician or arts administrator) that advises students in their acquisition of knowledge. Through research activities, students will understand what has been done in the field of music community engagement and learn from others' mistakes and successes. Pre-service training will allow students to generate more effective and innovative community engagement projects. Schiro (2013) states that, "The Scholar Academic's major concern is to construct a curriculum in such a way that it reflects the essence of their discipline" (p. 4). The course goal is twofold: great music performance and high-level community engagement. By students' work with their private lesson professors, they raise their musical discipline. Pairing this discipline with community engagement work will open students' perspective to the social impact of their musical abilities. The course curriculum is founded on this essence. My literature review, my interview findings, my experience accumulation, and the inclusion of guest speakers will serve to inform the designing and implementing of student-led music community engagement projects by ways of research, vibrant classroom conversations, supportive relationships, and reflective assessments.

Hosting guest speakers will add a variety of perspective to the course. Schiro's (2013) Scholar Academic Curriculum Ideology values the presentation of knowledge to students by experienced professionals living-out their academic discipline in the field of classical music community engagement work. From experience, Schiro in his Learner Centered Ideology, states that utilizing guest speakers will give students further inspiration towards self-actualization of their unique potentialities and insight into their self-activated quest for growth. After the first few weeks of class, the professor will select potential guest speakers based on the students' interests, topics of concern, and areas of expertise. To best prepare the students, the professor will share an article or multimedia product as an introduction to the guest speaker.

Schiro's (2013) Scholar Academic Ideology highlights the importance of a mini scholar, someone who can provide a layer of knowledge in student's pursuit of truth. With multiple group projects running concurrently, a Teaching Assistant (TA) will serve as a mentor to oversee, inspire, and guide students in their work. During the project execution, the TA will serve as a representative for the university, connecting attendees with proper administrative personnel. The TA will attend site visits with groups for accountability, safety, and serve as a liaison between students and outside contacts for the projects. This will provide another layer of a professional acumen in representing the university in a public space. The TA will also maintain the class blog website through editing the written content and approving photography, including crediting the photographer.

Schiro's (2013) Learner Centered Ideology is realized in students working individually, in small groups, and in larger groups to provide many levels for the students to successfully participate to activate their natural learning progression. Each student brings their unique perspective to the course, demanding that each semester's course be catered to the interests of the students. The projects that are designed will look differently each semester as contemporary social issues, the topics that matter to local residents, shift from year to year. An additional

consideration is that each semester's guest speakers will understandably sway students' mindsets toward mirroring their individual experiences.

Schiro's (2013) Learner Centered Curriculum Ideology is particularly applicable for this course because of the curriculum's ability to cater growth and learning to each individual student. In Week 1's classes, students' will uncover what things intrinsically motivate their passions. The Week 1b's *In-Class Activity*, *Your Creative Autobiography* serves to give students a moment of self-realization. Individually understanding what drives their artistic vision will springboard them into their work in the course. Through working in intimate student-governed groups, students will hone their personal ability to effectively communicate with peers and community collaborators. Through small group exercises, such as Week 5b's *Three Spines*, students will organize self-initiated project goals. Also, through their *Journal Entries*, *Midterm Evaluation,* and *Reflective Essay*, students will evaluate and assess the personal benefits obtained from their music community engagement project experiences.

Kolb's (1984) experiential learning opportunities increase students' intrinsic motivation and allow for growth in their sensitivity towards others' needs. Concrete interactions and deeply personal experiences require time to assimilate student's thinking, learning, and reasoning into their cognitive structure. Students carry this awareness into their professional future; it is during these formative years at a university that the foundation is built for their careers and life-perspectives. Throughout the course, the use of hands-on experiences and allotted time for self-reflection will aid in allowing students to build a strong foundation and carry the application beyond the classroom.

In *Art as Experience*, Dewey (1980) states, "Works of art are the most intimate and energetic means of aiding individuals to share in the arts of living. Civilization is uncivil because human beings are divided into non-communicating sects, races, nations, classes and cliques" (p. 336). In referencing Dewey, both Lawton (2019) and Schiro (2013) conclude that a series of personal encounters connected to the community that are in line with students' interests and

learning styles, will result in significant growth, comprehension of knowledge, and construction of new meaning. These types of personal encounters will increase the students' potential to become strategic bridge-builders to transform society.

McKeachie (1987) labels this style of course as experiential learning and states that it is practical to have a cohort of educators, practitioners, and experienced students (who preferably have gone through the course), who orient and supervise small group work. McKeachie suggests that a TA can facilitate trust-building discussions, commiserate over roadblocks of the educational system, inspire students to discover their own voice, and affirm students' ability to learn and serve simultaneously. Students see their TA on a socially similar level.

The curriculum will be designed as both Jorgenson's (2002) System and Process to allow for upholding the organization's mission statement while constantly adapting to the local community's collaborative possibilities and collective interests. Both the structure and the flexibility of the curriculum will expand each new semester's reiteration of the course to have the potential continuation of community partnerships and a consistency of the course objectives, all while being able to respond to the individual interests of the semester's students and to re-actualize a socially informed exploration of the engagement possibilities within the local community.

Jorgenson's (2002) Curriculum as System is seen through the extensive organization of the weekly theme materials for classroom sessions, predetermined assignments and journal topics, and progressive reflective assessments. While there is structure to the curriculum design, adaptations can be made throughout the semester to the course syllabus, schedule, and materials. Curriculum as Process is understood by the freedom allowed through Schiro's (2013) Learner Centered Ideology. This is also evident through my teaching philosophy in that the progress of the students' research, creativity, and reflections, the depth of our classroom discussions, and the manner of our small group work is more important than the end result of a particular concert, quiz, or project.

Role of the Teacher

In my personal teaching philosophy, I desire to inspire students' active engagement. When a guest speaker might have extra time in class, I will have interactive conversation topics and methods to optimize the time (see *Appendix A*: *Journal Questions* and *Appendix B* for *Classroom Discussion Techniques*). A specific example includes having students write down questions for the guest speaker. This will give them a quiet moment to process the guest's presentation before responding or before hearing classmates' responses. Small groups can also share briefs of their projects with the guests to receive feedback. Each time the small groups articulate their project vision with the guest, it strengthens their work.

In accordance with Schiro's (2013) Learner Centered Ideology, over the course of the semester, the professor will provide feedback to the students on their social development, class participation, and quality of journal reflections. In Week 8, the professor will meet with students individually during the *Midterm Evaluation* to offer feedback on their work and to set personally relevant expectations for the remainder of the semester's work. According to Schiro, an important layer for student growth to occur within the framework of his Learner Centered Ideology, student small groups will write and discuss the Week 9's *Peer Evaluation* and Week 14's *Small Group Work: Project Report*. This tool will be used by students to assess their work throughout the production of their music community engagement projects. Individually, students will review their *Course Notebook Journal* and form a *Reflective Essay* at the semester's end, Week 15, which will serve largely as a collection of proof of their growth, learning, and knowledge. Their journal will serve as a portfolio not only for grading, but in years to come, it will also be an authentic assessment of their communally transformative experience.

Throughout the course, the TA will facilitate evaluation and progression of students' notebooks. Class materials will be printed, 3-hole punched, and brought to class for the students to add to their notebooks. The online materials, such as articles, guest speaker biographies, blogs,

and videos, will be kept current for reference on the class website. The TA will keep track of student grade progress and notify the professor if someone is falling behind in their studies.

Once a semester, the TA will be considered an experienced practitioner guest speaker. Prior to the semester start, the TA will submit a topic for a proposed lecture to the professor. Upon approval, the TA will design a lesson plan. When teaching the class, the TA will video record to add it to their teaching portfolio. Afterwards, the TA will write a self-evaluation of their teaching and will meet with the professor to debrief the experience.

Fostering Classroom Community

As suggested by Block (2018), teamworking strategies for small group and classroom discussions will bring students of differing backgrounds together to formulate original ideas on how to connect with the surrounding university community. Article and text readings, student-led discussions, guest presentations and conversations, and numerous types of group work will guide students to develop abilities of identifying community needs, flexibility through teamwork, and evaluating intended and unintended results. Personal and artistic skills gained such as public-speaking communication, content invention, and a sense of purpose realization (rather than having a perfectionist mindset) will be experienced, learned, and developed in students. In doing this, students will reflect upon their overall well-being, which will bring a positive balance to their conventional studies. As a result, the strength of the students' classroom working relationships will reflect towards their community partners and audience participants. By creating an authentic classroom community, the university's platform will be enhanced among the local communities.

Although small group work should be focused on group process over content production, established expectations will set-up the project for success. Starting in Week 5's small groups, there will be classroom discussions on key contributions for healthy teamworking strategies, such as the skillsets that my research findings revealed: communication, flexibility, and dealing with perfectionism. The small groups will then form their own thoughts about these topics into a social

contract. Signing this will create ownership, allowing for accountability among peers. Throughout the project, students will write individual reports about the group work ethic and dynamic. If problematic themes arise, the small group or the professor can address students who need to increase their work ethic. At the end of the semester, the professor will guide students through a nonjudgmental approach of describing their team members' work without evaluating its value.

Cultivating Creativity

In the beginning weeks of the course, the curriculum will center on Tharp's (2006) methods for developing creative habits from her book, *The Creative Habit: Learn It and Use It For Life*. Although her work is mostly dance specific, her examples of interdisciplinary collaborations, outside inspirations, and routine habits for allowing inventiveness to arrive will be widely applicable for all artists striving to engage others. Working through Tharp's methods for creating ideas and Block's (2018) provoking questions (See *Appendix B*: *Journal Questions*) will provide the groundwork for students to develop skills of communication, flexibility, and dealing with perfectionism. Through written journal entries and conversations in small groups, students will work through their thoughts and ideas within the framework of classroom community (See *Appendix A*: *In-Class Activity Handouts*).

Tharp's (2006) intense research ritual will be highlighted by hosting guest speakers who will inspire creativity through opening the students' eyes to the possibilities of what has been done before, what was successful (or not), and what personal and artistic skills were gained as a result of their community engagement projects. To teach the students what they have learned about creating successful community engagement, guest speakers will be encouraged to share their advice on how to explore all aspects of the local culture, how to select and engage with the right community partners, and how to prove the importance of setting objective and subjective goals for being receptive and aware of metric outcomes. Along the technical lines of Tharp's fostering of creativity, guest speakers will provide practical strategies and habitual disciplines that made it possible for their community engagement work to flourish.

Additional Considerations

Curriculum Format Repurposed

The original curriculum composed can be tailored to the following formats:

- Music School Elective Course: Prior to the class, formation of groups (entrepreneurial project or chamber ensembles) are encouraged, but not required. Ensembles and individuals must be in contact with the professor to receive course registration approval. A short audition may be required of chamber ensembles or individuals for placement in the class. The syllabus included on the following pages is created for this format.
- Teaching Studio Project: On a microscale, parts of this curriculum can be utilized to help a studio develop an engagement project. As studios are an established community, activities and discussions will deepen connections and develop teamworking skills. The positive impact of studio-mates working together beyond playing their musical instruments will foster a sense of ownership and belonging. The professor will provide handouts for the students to read in preparation for a master class studio discussion. Together, the professor and students will brainstorm possibilities, design a proposal, and implement the project. Through this process, it will create a supportive environment of enhanced teacher to student and student to student relationships. Creating an authentic purpose, beyond excelling on their musical instruments, levels the competitiveness among the students and sets forth valuable standards of human connections.
- Liberal Arts College Elective Course: The following course curriculum can be applicable for any degree major as an elective course at a liberal arts university. Diversity among personnel in the classroom can lead to an even greater creative spirit. A classroom activity that can branch across academic disciplines is to have a dancer, musician, writer, and visual artist improvise in response to one another. Also, this course could partner with a business school program, such as the Master of Science in Organizational Development, where students particularly study innovative experiential learning.

- Online Course: This curriculum can be adapted for online learning. The course will use video recorded lectures, live student presentations, class discussions, guest speaker appearances, written forum posts, submitted reading and personal reflections, and documented formation of group project ideas, proposals, and evaluations. The projects will intend to engage an online community.

Teacher Professional Development

Just as I have gained valuable advice and inspiration from my study of what professional musicians and music administrators have done with community engagement work, I will invest in making these conversations continue to stay current with my curriculum content. I will also continue to seek out what other artists have done with their medium for community engagement projects that can be adapted for use within the world of music-making. As pre-service learning grows in the area of outreach and community engagement, I will identify and re-identify what training should appear earlier in a musician's life, such as at the university level.

As results in the field of music community engagement continue to evolve, I will seek out professional and educational projects that are happening and adjust the curriculum's content accordingly.

Performing research interviews of arts organizations' administrators and professional musicians who actively pursue community engagement work cultivated new acquaintances and reconnected relationships. In the future, I hope to develop a cohort with these people and others who pursue community engagement work to create another level of community formation. These relationships will allow for holding one another accountable socially, sharing newly discovered resource materials, learning from and repeating each other's most successful project ideas (always adapting to the organization's objective goals and local community's partnership opportunities), and seeking advice in an unconditionally accepting space when encountering challenging situations. These individuals will also serve as future guest speakers in our classroom as their experiences can inspire and advise the student's project work.

Conclusion

Current classical musicians and administrators assert the need for more community engagement collaborations, yet few music performance majors graduate with the skills and experiences needed to do it. The literature review revealed that artistic pre-service learning opportunities develop skills transferrable to students' careers, that classical musicians grow from their performing experiences in community engagement work, and that effectively connecting with one's audience leads to a memorable concert experience. My interview research supported that music community engagement utilizes many varieties and purposes, can be measurable through qualitative and quantitative methods, and requires specific personal and artistic skills. When providing the opportunity to engage in such work during their undergraduate and graduate studies, students will learn how to generate effective community engagements, accomplish innovative classical music performances, and evaluate such collaborations.

This course will provide pre-service training experiences in designing and performing successful music community engagement projects. The goal of my curriculum is that opportunities in this course will equip and inspire student musicians to incorporate music community engagement into their artistic identity and professional careers. Furthermore, it is my hope that community members become deeply connected to the school of music in meaningful ways and that student musicians understand the impact of their personal artistic investment in their local communities.

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Appendix A: Course Handouts

Week 1b: Questionnaire
(Tharp, pp. 45-46)

Your Creative Autobiography

1. What is the first creative moment you remember?
2. Was anyone there to witness or appreciate it?
3. What is the best idea you've ever had?
4. What made it great in your mind?
5. What is the dumbest idea?
6. What made it stupid?
7. Can you connect the dots that led you to this idea?
8. What is your creative ambition?
9. What are the vital steps to achieving this ambition?
10. What are the obstacles to this ambition?
11. How do you begin your day?
12. What are your habits? What patterns do you repeat?
13. Describe your first successful creative act.
14. Describe your second successful creative act.
15. Compare them.
16. What are your attitudes toward: money, power, praise, rivals, work, and play?
17. Which artists do you admire most?
18. Why are they your role models?
19. What do you and your role models have in common?
20. Does anyone in your life regularly inspire you?
21. Who is your muse?
22. Define muse.
23. When confronted with superior intelligence or talent, how do you respond?
24. When faced with stupidity, hostility, intransigence, laziness, or indifference in others, how do you respond?
25. When faced with impending successes or the threat of failure, how do you respond?
26. When you work, do you love the process or the result?
27. At what moments do you feel your research exceeds your grasp?
28. What is your ideal creative activity?
29. What is your greatest fear?
30. What is the likelihood of either of the answers to the previous two questions happening?
31. Which of your answers would you most like to change?
32. What is your idea of mastery?
33. What is your greatest dream?

Week 1b: In-Class Activity
(Tharp, p. 77)

Childhood Photo

Connect with something old, so that it becomes new. Look and imagine.

* * Tape Photo Here * *

Explaining your identity:

- What is the feeling in your face and body posture?
- What is your energy?
- Explain the relationship between you and anyone else in the photo.
- What is signified by the relationship back then?
- What were the period style details?
- What was your overwhelming sense of possibility? How has life enlarged or belittled them? How have you chosen to adapt?
- What do you see in it that is indisputably similar to your life today, to the person you have become? What bears no resemblance or suggests nothing memorable? What ended up the opposite of what you see? Why these outcomes? When explaining this, note the people and events that spring to mind. When was the last time you thought of these people?

Week 2a: In-Class Activity
(Tharp, pp. 50-51)

Go for a Walk

Time to stimulate our brains! The only requirement is that you commit to this process. Take the next few minutes to quickly write down 20 things you observe—anything! Totally unfiltered with no qualitative judgements.

Now let's take a few minutes to write down everything that you observe that you find interesting.

When you apply your judgement, you filter the world. Patterns will emerge. "The world will not be revealed to you. *You* will be revealed" (Tharp, 51). What patterns emerged about the way you view the world during our walk? What does this reveal about *you*?

Week 2b: In-Class Activity
(Tharp, pp. 176-177)

20 Questions

Formulating questions is an act of thoroughness. Your inquisitiveness will serve to kickstart your task of learning. This will equip you to make creative use what you encounter. Choose one or better yet, a combination of your scratching ideas. What do you hope to discover?

Scratching idea:

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

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17.

18.

19.

20.

Week 2b: Handout
(Booth, pp. 109-116)

Growing the Capacity of Artists Who Teach

ARTISTRY

Artistry	*Acceptable*	*Good*	*Excellent*	*Ideal*
Engagement of Learner in the Art Form	• Designs a lesson plan that introduces people to some aspect of the art form	• Creates experiences that introduce the art form, includes the development of basic listening skills, and uses interactive and reflective elements	• Transfers ownership to learners so they apply artistic elements fluently	• Empowers learner to be/ function as a self-initiator of the artistic experience whether as an active fully engaged listener or as a musicmaker
Knowledge of Artistic Discipline	• Well versed in his/ her particular artistic medium	• Demonstrates fluency in the art form both as a performer and in speaking about the art form	• Connects his/her understanding of the art form to other art forms	• Relates his/her expertise beyond the art form to other areas of learning
Embodies the Marriage of Art and Education and Artistically Implements Learning Goals	• Is aware that a connection between the arts experience and the educational experience should be made	• Authentically connects and integrates the arts experience with the educational experience	• Both arts experience and educational experience maintain levels of excellence and are aligned with one another	• Creates a seamless connection between the artistic and the educational experience

ASSESSMENT

Assessment	*Acceptable*	*Good*	*Excellent*	*Ideal*
Learner Assessment	• Is aware that programs are not self contained and must answer to evaluation standards beyond the program itself	• Demonstrates an understanding of and receptivity to vocabulary, concepts, and processes of learner assessment in the context of state and national standards	• Applies and adapts vocabulary, concepts, and processes of learner assessment in the context of state and national standards to individual programs	• Creates a dialogue with learners using the vocabulary of assessment to propel the art of teaching in/through the arts
	• Agrees to participate in and be responsive to assessment strategies	• Initiates and designs assessment strategies	• Incorporates the results to improve the teaching and learning process	• Teaches and mentors other artists in the assessment process
Self-Assessment	• Is aware of the need for self-assessment	• Values and begins to apply self-assessment strategies	• Incorporates/demonstrates improved practices derived from self-assessment	• Teaches and mentors other artists in self-assessment strategies and processes
	• Is aware of the skills and knowledge needed to conduct self-assessment	• Uses self-assessment to improve the teaching/ learning process	• Seeks out and responds to feedback from others	• Continues to conduct self-assessment in the context of personal values, artistic goals, organizational philosophy, and educational imperatives

PRINT AND/OR ON-LINE CONTENT

Content	*Acceptable*	*Good*	*Excellent*	*Ideal*
Support Materials	• Serviceable and relates to the lesson/ learning experience	• Materials are engaging, illuminate learning, are replicable, and provide additional resources for follow-up	• Materials are substantive and evidence collaboration between teaching artist and partners	• Material empowers learners to continue to grow the work after the artist is gone
Knowledge/ Application of Art Form	• No factual errors; articulates and provides evidence of the art form; work presented is authentic to the art form	• Conveys aspects of the history of the art form; identifies relationships between art forms and addresses those connections; engages students in experiential, arts-based learning	• Reflects aspects of the creative process; provides sequencing of artistic development; provides tools for inquiry, context, and reflection in the art form	• Seamless melding of artistry and teaching; illuminates the creative process; shows evidence of the depth and breadth of the arts discipline
Lesson Design	• Identifies clear understanding of goals; content relates to the standards, and relates to the participants' lives	• Sequential design and delivery; links arts and other content standards to the experiential learning/understanding; uses discipline vocabulary and process, and vocabulary from teaching field/practice	• Repertoire of sequential and experiential choices; the work provides and promotes experiences of inquiry, context, and reflection	• Ideas taught through the lesson are internalized and applied to life by the learners

PLANNING AND GROUP MANAGEMENT

Group Management	*Acceptable*	*Good*	*Excellent*	*Ideal*
Time	• Starts and ends on time; no gaping holes; stays on task; has closure	• Flexible to changing needs	• Adapts and creates teaching moments from changing needs; processes connect to curriculum and life	• Uses all "teachable moments" masterfully; opportunity is created to reflect on project goals, accomplishments, challenges, and possible next steps
Materials	• Exposes participants to materials	• Demonstrates materials	• Students interact with materials	• Students and teacher partners create with materials and/or create new materials
People	• Greets and introduces self, lesson, and art form	• Shares passion and begins rapport with group	• Uncovers participant knowledge	• With teacher partners, an environment for personal sharing and risk taking is established
	• States expectations and objectives; gives clear instructions	• Maintains expectations and checks in on understanding (takes and asks questions)	• Encourages individual responsibility around expectations and objectives	• With teacher partners, group and individual responsibility for expectations and objectives is promoted and encouraged
	• Shows respect for students and adult partners	• Collaborates in planning and implementation; demonstrates modesty and humility in working with adult partners, acknowledges that ideas and learning come from others as well as the artist him/herself	• Is fully collaborative in all aspects of planning and implementation	• Collaboration between partners is seamless, spontaneous, equitable, and respectful

MOTIVATION

Motivation	*Acceptable*	*Good*	*Excellent*	*Ideal*
Interaction with Learners	• Arrives on time, ends on time; lesson and program are prepared with materials; TA is in control	• Sustains focus	• Engages all constituents in a meaningful way	• Creates environment for learner to be self-directed and passionate
Interaction with Stakeholders	• Represents sponsor in a positive manner	• Believes in mission and goals	• Advocates for organization, sponsor, and program	• Embodies mission/spirit/goal of the sponsoring organization; inspires recipient to continue the program beyond the TA/sponsor's involvement
Commitment	• Available, willing, and competent in art form	• Believes in art form and program; accepts program work over other opportunities	• Actively seeks the work; improves self/skills/craft; advocates for art form and program; exhibits drive, passion, and energy	• Compelled to do the work; teaching and creating are integral; takes initiative to help evaluate, continue, and improve program; inspires others' commitment
Desire to Improve	• Accepts external direction/assessment	• Engages in dialogue for improvement; attends professional development	• Uses all tools for self improvement; seeks professional development	• Constant learner; actively pursues tools for improvement
Sustainability/ Resiliency	• Completes task	• Recognizes trouble and welcomes external help	• Recognizes problems and initiates solutions	• Seeks out evaluation and renewal opportunities to maintain enthusiastic service

KNOWLEDGE OF THE CLIENT

Participant Knowledge	*Acceptable*	*Good*	*Excellent*	*Ideal*
Logistics	• Knows address, start time, participant ages, number, contact person, conditions of facility, and points of service	• Knows end time, has map, instructions, has knowledge of technical resources, did preplanning with contact, appropriate space is available	• Conducts pre-program site visit, debriefs	• Advanced, complete, and ongoing knowledge of scheduling and resources through site visits and productive communication; adapts to logistical circumstances
Learner Capabilities and Knowledge	• Knows the audience and uses age-appropriate language	• Accommodates special needs	• Gauges and relates to learners' prior knowledge	• Advanced, complete, and ongoing knowledge of learners' capabilities through communication with stakeholders; adapts work to meet audience need
Cultural Community	• Aware of socioeconomic conditions of participants	• Knows demographics, geographic environment, religion, and heritage	• Understands site-based regulations and norms for engaging with diverse populations	• A complete knowledge of how to operate within the demographics of the site and able to adjust successfully to those dynamics
Expectations/Desired Outcomes	• Knows teacher/leader experience; invites basic feedback from client/institution	• Participants assess/evaluate	• A formal program evaluation, including assessment, is done	• All stakeholders are satisfied with the experience due to advance articulation of expected outcomes; evaluation is positive, complete, and timely

PARTNERSHIP RELATIONSHIPS

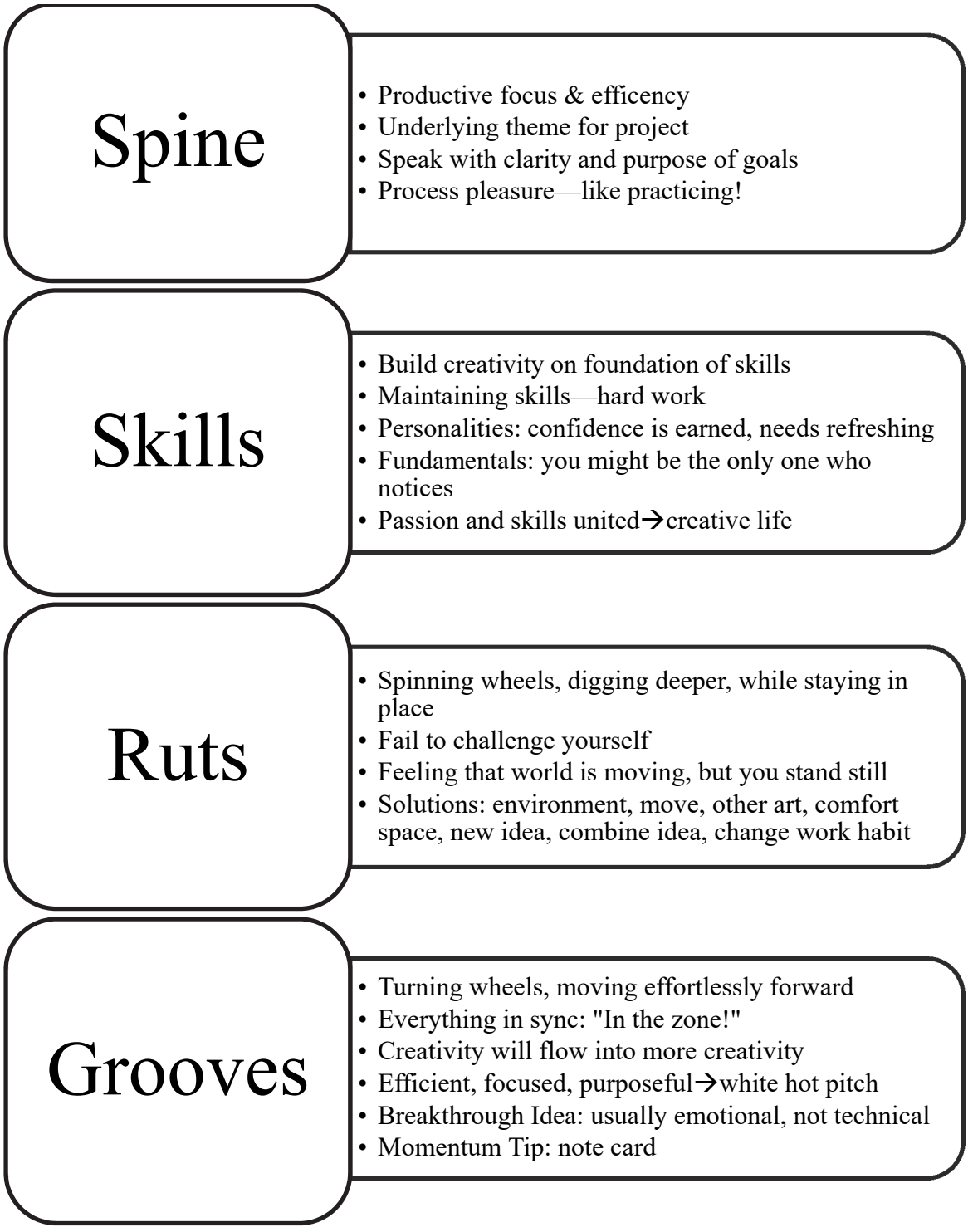
Partnership Relationships	*Acceptable*	*Good*	*Excellent*	*Ideal*
Administration	• Aware of an agreement between the partners	• Agreement has been seen, read, signed, and copied	• Understands the agreement and can work within it	• Creates, manipulates, and adjusts the agreement within the partnership
	• Aware that there is a budget and knows budget limits	• Able to work within the existing budget; aware of budgeting process	• Articulates/advocates for the program's funding needs; gives realistic numbers to budget creators, including time, supplies, and space	• Gains ownership of budget design; is flexible within the limits; constantly relates budget to content
Planning	• General goals and objectives are created with input from the artist	• Collaborates in goals and objectives that can be assessed	• Aware of goals and objectives at all times and is able to sustain them in practice	• Assessment is seamlessly woven into the goals and objectives
	• Aware of role in the partnership	• Knows strengths and weaknesses of each partner	• Enriches the knowledge and capabilities of the partners and themselves	• Personal investment matches the partnership's goals
	• Aware of need for assessment/eval. for partners each time	• Reports back to partners data needed for assessment/evaluation	• Articulates criteria for assessment and evaluation	• Helps to create the measurement tools with all partners
Communication	• Knows who to contact and what they need	• Facilitates communication within partnership and listens to partners	• Communicates proactively	• Independently coordinates communication with all partners
	• Knows partners use different languages	• Knows some vocabulary of other partners	• Can speak the languages of all partners	• Fluent in languages of all partners
	• Recognizes possible conflicts and has ability to work them out	• Anticipates approaching conflicts and works with partners toward solution	• Works toward resolving conflicts as soon as they are recognized	• Adapts to differing communication styles to effectively resolve conflicts

PRESENTATION SKILLS

Presentation Skills	*Acceptable*	*Good*	*Excellent*	*Ideal*
Interpersonal Skills	• Relaxed body language	• Flexible, comfortable body language	• Expressive body language	• Dynamic body language
	• Can be heard; speaks clearly; delivers anticipated content	• Articulate; able to present off notes	• Lively vocal inflection; shows enthusiasm and confidence	• Demonstrates passion through clarity and intensity
	• Addresses audience respectfully (shown in tone of voice and eye contact)	• Invites audience's participation and acknowledges responses	• Consistently involves audience; inspires participants; demonstrates engagement with students and teacher partners, and is clearly "present at the event"	• Immediately captivates and maintains the engagement with the entire audience for the duration of the presentation; provides lasting inspiration
Structure/ Organization	• Artist has a plan with enough content to fill the time; most basic goals are met; material is clear and organized	• Has a well-integrated plan; identifies and meets all established goals with participants; uses supplemental tools and materials	• Adapts approach to meet needs of all participants; flexible use of various resources and skills; use of full range sensory activities; achieves a sense of community	• Demonstrates transfer of skills and knowledge with impact on all participants beyond the presentation; demonstrates a masterful sense of flow, serendipity, and joy; experience is life-lasting

Source: League of American Orchestras, adapted from a rubric prepared at the Crossing Paths Conference 2003, with additional participants from Association of Performing Arts Presenters, Chorus America, Dance/USA, OPERA America, and Theatre Communications Group. Also available online at: http://www.americanorchestras.org/images/stories/knowledge_pdf/growing_capacity_rubric.pdf.

Week 4b: Themes
(Block)



Week 5b: Small Group Work

Three Spines

Each team member should bring their spine ideas to the table. Remember how we want to use our honed listening skills to bring all ideas to the center. Envision creative ways in which you could potentially combine ideas, even between members of your team. Keep our 60 Uses Rapid Fire activities in mind. Remember that the most abstract and ridiculous ideas are often the most creative. You might decide to go a more practical direction in the end, but considering all creative paths has its benefits. Use your favorite three ideas and go around your team doing 60 Uses Rapid Fire.

Original Spine:

20 ideas later:

40 ideas later:

60 ideas later:

Original Spine:

20 ideas later:

40 ideas later:

60 ideas later:

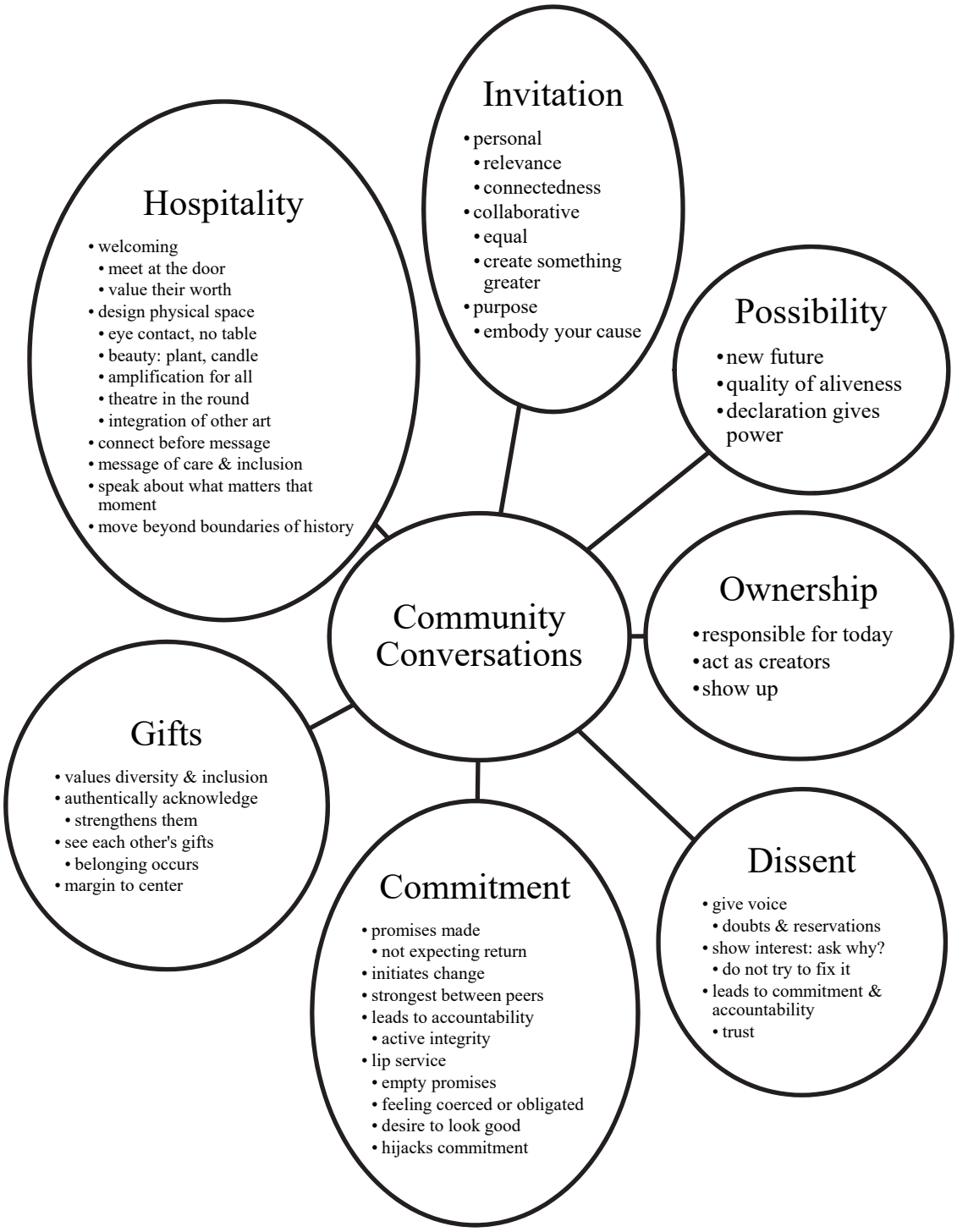
Original Spine:

20 ideas later:

40 ideas later:

60 ideas later:

Week 5b: Themes
(Block)



Week 8b: Student Evaluation & Course Assessment
(McKeachie, pp. 354-355)

Midterm Evaluation

What do you need to do to improve your learning in this course?

What have you liked about this course so far?

What have you done to help other students learn in this course?

What would you like the professor to do to facilitate your learning?

How has your intellectual curiosity been stimulated so far?

Which reading assignments have you found to be the most engaging?

What questions do you have or topics you would like for us to discuss as a class?

What concerns do you have for the next steps of your project?

Do you have any concerns regarding your group project teammates?

Do you have anything else that you would like to share?

Week 9a/9b: Project Proposal Presentation Evaluation Rubric

Guest Fictional Community Foundation Board's Evaluation

"When it all comes together, a creative life has the nourishing power
we normally associate with food, love, and faith" -Twyla Tharp

The foundation exists to enable creative endeavors that share the highest level of educational excellence with communities not currently connected to or participating in university outlets. They are fictionally accepting applications for grants to support projects that engage diverse communities surrounding the university. In order to be considered for a grant, applicant teams must offer a compelling 20-minute presentation to the community foundation board.

Please award amounts of points 1 (lowest) – 4 (highest):

1	2	3	4	Introduction to the grant proposal
1	2	3	4	Overview of the project: whom it will engage, where, how, and why
1	2	3	4	Sample performance of the activity that is central to the project
1	2	3	4	Tentative schedule for the event
1	2	3	4	Summary of technical requirements, including technical riders
1	2	3	4	Marketing and promotions strategy
1	2	3	4	Intended outcomes as well as metrics and methods for evaluating and reporting them
1	2	3	4	Detailed budget for the entire project
1	2	3	4	PowerPoint, printed handouts, audio/visual aspects…
1	2	3	4	Equally shared responsibility among team members
1	2	3	4	Overall Impression
1	2	3	4	Likelihood of receiving grant

What aspect of this project or presentation impressed you the most?

Would you award this presentation a grant? And what aspect of their presentation led you to this decision?

What suggestions do you have for the future of this project?

What overall feedback do you have for this team?

Week 9a/9b: Project Proposal Presentation Evaluation Rubric

Peer Evaluation

"When it all comes together, a creative life has the nourishing power
we normally associate with food, love, and faith" -Twyla Tharp

Award amounts of points 1 (lowest) – 4 (highest):

1	2	3	4	Introduction to the grant proposal
1	2	3	4	Overview of the project: whom it will engage, where, how, and why
1	2	3	4	Sample performance of the activity that is central to the project
1	2	3	4	Tentative schedule for the event
1	2	3	4	Summary of technical requirements, including technical riders
1	2	3	4	Marketing and promotions strategy
1	2	3	4	Intended outcomes as well as metrics and methods for evaluating and reporting them
1	2	3	4	Detailed budget for the entire project
1	2	3	4	PowerPoint, printed handouts, audio/visual aspects…
1	2	3	4	Equally shared responsibility among team members
1	2	3	4	Overall impression—level of professionalism
1	2	3	4	Likelihood of receiving grant

What positive feedback do you have for this team?

What are you looking forward to most about this project?

What personal inspiration have you found from this team's project presentation?

Do you have any ideas for furthering the excellence displayed by this team?

Week 14b: Group Assessment Questionnaire

Small Group Work: Project Report

What were your team project objectives?

How did the spine of your project evolve over time?

How did the project proposal presentations help prepare you for your actual project?

Explain your group's procedure and teamworking strategies.

How did your team's relatedness influence the development of community among local residents?

Describe how your team worked through a specific roadblock during your project and how reaching a solution effected your group's dynamic.

What were the intended and unintended outcomes of your project?

How do you plan to follow-up with your collaborators (local residents) and what future outcomes do you anticipate for this project?

Week 15a: Student Evaluation & Course Assessment
(McKeachie, pp. 354-355)

End-of-Semester Evaluation

What have you done that has helped you learn effectively in this course?

What aspects of this course were most valuable for your learning?

What have your fellow students done that helped your learning?

What has the professor done to help facilitate your learning?

How will your experiences in this course influence your future career?

What practical application do you see this course having on your life?

How has the lens with which you view music community engagement changed from taking this course?

What suggestions do you have for the course's improvement?

Do you have suggestions for future class reading assignments?

Do you have anything else that you would like to share?

Appendix B: Teaching Resources

Journal Questions

(Block and Tharp)

Week 1a: Welcome! Creating Something of Meaning

- What are the crossroads and challenges that you are faced with right now? (building relatedness and sense of belonging)
- What inspires you in your work? What possibilities can we create together to transform your current concerns? (intersection of possibility and accountability: possibility without accountability creates wishful thinking and accountability without possibility turns into despair)

Week 1b: Creative Habit: Your Creative DNA

- What ten items are at the heart of who you are? Reflect on how these items have shaped your life and how you learned to channel your experiences into them. (Tharp, pp. 20-21).
- List your five biggest fears, four biggest distractions, and five things you like to do alone.
- What is your creative personality? What is the dominant strand in your work? How does it define the artists you admire? How does your creative identity mutate into common threads in your artwork? How do you see the world and function in it?
- Zoe vs. Bio Exercise: How do you see your creative identity?

Week 2a: Forming New Traditions: Boxes, Scratching, and Luck

- Go to a Local Coffee Shop: What do you observe? What do you find interesting? What holds others' interest? How are they spending their time? How are they taking-in their information?
- Find two creative works that you can connect. Use a metaphor to compare these works. By combining these works, you are curating something interestingly new. What does their connection reveal?
- Who is someone in your life that you feel lucky being around? What have they done to make you feel this way? Do you think they feel lucky being around you?
- How can you use generosity to make those around you feel lucky?

Week 2b: Community Transformation

- How can we convert the isolation within our current community into one of connectedness that cares for the whole? (building relatedness)
- What is the story about our orchestra that you hear yourself telling? Are you taking your identity from it? What are the payoffs or cost of this story? How have you contributed to the very thing that you often complain about or want to change? How will we create an environment where we choose to own our power to change the narrative of our community and not defer to others? And how can we create something we collectively value? (ownership and spirit of aliveness)

Week 3a/3b: Group Mini Presentations

- Evaluate your 5-minute Presentation. (Scratching preparation. Cognitive understanding. Advanced personal application. Level of relevance to the course. Use of technology.)
- Which three classmate's presentations stood out to you and why?

Week 4a: Shifting the Context for Community

- You chose to take this as an elective course. By being a member of our class, you are committing to the associational life that we are creating. What level of accountability are you willing to have between your colleagues? What is the cost to others for me to keep my commitments? What promise am I willing to make that forms a risk or major shift for me? What commitment am I postponing? (accountability and commitment)

Week 4b: Spine, Skill, and Grooves

- What is one of your favorite creative works? Can you determine what spine the artist built into it? What is the hidden architecture of the piece or the material they used to build it? Determining the spine in works that really speak to you will make you better at building spines for your work.
- Take inventory of your own skill set (craft and personality). Your list should include basic things to abstract broad sweeping strokes. What categories of skills do you have? Where are you strong? Where are you weak? Give short explanations of how this skill emanates in your life regularly. What new skills are you aiming to acquire in life and craft? What can you do to develop them throughout this class and during your group projects? (Tharp, pp. 170-171, 175). "Take away a skill, a vital one. Would you still be able to create? How would you overcome the loss? How would you compensate? What skill would come to the fore to rescue your work?" (Tharp, p. 179). What can you accomplish without it? What does this say about your work habits, your craft, your potential? Sometimes, we have to make something work when things aren't ideal. Artistic heroes are out there who have had to prevail over great losses.

Week 5a: Small Groups and the Power of Questions

- How can we foster an attitude of curiosity through our listening skills? When questions are asked, can we appreciate diverse thoughts and not rush to give advice? Are we able to take uncomfortable amounts of time needed to delve deeply into powerful questions together? When we individually feel a defensive reaction, are we able to pause, listen, and shift the context of our minds to truly hear your classmates' ideas? What are your doubts and reservations? What is the yes you no longer mean? (listening and dissent transformation)

Week 5b: Invitation, Possibility, Ownership, Dissent, Commitment, Gifts, and Hospitality

- What are your unique gifts? Which ones do you keep to yourself or do not fully acknowledge? What is it about you that no one knows? What are you grateful for that has gone unspoken? What is the positive feedback you receive that still surprises you? What gifts do you see in your classmates? What has someone in this class done for you that has moved you or been of value to you? In what way did someone in this class engage you in a way that had meaning? (gifts conversation)

Week 6a: Art of Collaboration

- Who do you know that is connected with building community? How do you see what you can offer being a benefit to their work? In a world of no limits, what unique possibilities can you imagine creating together?

Week 6b: Classroom Community to the Greater Community

- How can we design our projects to invert the normative roles of the performer and audience? It is a powerful connection to see our audiences as creators sharing in our performances. This will shift our mindset from a place of fear, insecurity, and complacency toward gifts, generosity, and commitment. (possibility and engagement)

- Research the biography of our speaker, taking notes on their specific projects. Prepare list of questions showing your interest in their work. Take notes during class. Everyone expected to participate. Class photo for blog to be taken.

Week 7a: Guest Speaker
- Reflections on Guest Speaker Presentation/Discussions
- Who wants to submit an extra credit blog post about today? (make-up absences)

Week 7b: Ideal Creative State
- To assure that you are on the right path, build a validation squad. By building failure into your preparations, you are giving yourself a second chance ahead of time. Who is on your validation squad? Who might you want to add to help you make changes to and validate your work?
- What is your recipe for your "Creative Bubble?" What bubble can you cultivate to make your work come freely and with maximum fluency—making connections and harnessing our memory—and to maintain all this as a habit?
- Personal reflections and project work goals

Week 8b: Group Work on Presentations/Midterm Evaluation
- Analyze and report about the evolution of your team's working dynamic.
- What are you looking forward to most with your project?

Week 9a/9b: Project Proposal Presentations (invited guests/fictional community foundation)
- Reflections of inspiration from other projects.
- What aspect are you most looking forward to with you project?

Week 10a: Project Revisions
- Research the biography of our speaker, taking notes on their specific projects. Prepare list of questions showing your interest in their work. Take notes during class. Everyone expected to participate. Class photo for blog to be taken.

Week 10b: Guest Speaker
- Reflections on Guest Speaker Presentation/Discussions
- Who wants to submit an extra credit blog post about today? (make-up absences)

Week 14b: Group Assessments
- Analyze and report about the evolution of your team's working dynamic.

Syllabus Supplement: Selected Reading Report Texts

Beeching, A. M. (2020) *Beyond talent: Creating a successful career in music*. Oxford University Press.

This 394-page guidebook cracks the code of how to build a creatively fulfilling career in music. With key insights into the mindset issues that often plague musicians, veteran career coach, Beeching provides a wealth of strategies, examples, and real-world solutions. Step-by-step instructions detail how to design promotional materials, book performances, fund your projects, and cultivate a community of support so you can manage your career like a pro-without losing your soul. It unpacks how to deal head on with the typical "inner" challenges musicians face. From getting past perfectionism and fear, to sustaining motivation, finding your artistic voice, managing projects, time, and money, and setting achievable goals.

Booth, E. (1999). *The everyday work of art: Awakening the extraordinary in your daily life.* Sourcebooks.

This 336-page book redefines the way we think of 'art' and shows a practical way of making the creative process a part of the things you do each day. Booth speaks to the artist in each of us by using exercises and personal anecdotes to simplify artistic skills and demonstrates how to apply these skills in day-to-day living.

Booth, E. (2009). *The music teaching artist's bible: Becoming a virtuoso educator.* Oxford University Press.

In this 285-page book, Booth describes his term, teaching artistry, as anytime that an artist moves into a community to educate and inspire audience members. He provides the proven means for practicing professional musicians to create a successful career in music, which includes not only the necessary income, but a lasting satisfaction through engaging people in learning experiences about the arts. This manual is filled with practical advice on the most critical issues facing the music teaching artist today, from economic and time-management issues to communicating effectively with their audience. It also includes critical information on becoming a mentor, succeeding in school environments, partnering with other teaching artists, advocating for arts education, and teaching private lessons. It helps one gain the skills they need to build new audiences, improve the presence of music in schools, expand the possibilities of traditional and educational performances, and ultimately make their lives as an artist even more fulfilling.

Borwick, D. (2012). *Building communities, not audiences: The future of the arts in the U. S.* ArtsEngaged, Outfitters4, Inc.

This 369-page book holds that established arts organizations, for practical and moral reasons, need to be more deeply connected to their communities. It serves as an essential primer for anyone who is interested in the future of the arts in the U.S. It also provides new ways of looking at the arts as a powerful force for building better communities and improving lives. It is from community that the arts developed, and it is in serving communities that the arts will thrive. Communities do not exist to serve the arts; the arts exist to serve communities. Borwick identifies the factors that isolates established arts organizations from their communities, points out the trends that loom as imminent threats

to the long-term viability of the artistic status quo, and presents principles and mechanisms whereby arts organizations can significantly extend their reach into the community, supporting enhanced sustainability. Included are case studies and examples of successful community engagement work being conducted by arts organizations around the U.S.

Borwick, D. (2015). *Engage now! A guide to making the arts indispensable*. ArtsEngaged, Outfitters4, Inc.

This 248-page book is a "how to" manual for the arts organization seeking to become invaluable. It presents basic principles and practices of effective community engagement, provides guidance for achieving systemic focus on engagement, and outlines a process for becoming a universally recognized community asset. This book explains that arts organizations cannot survive without earning impassioned support from the communities they serve. Conversely, communities cannot reach their full potential without the benefits the arts can provide. For some, the arts as indispensable is a preposterous idea, yet nearly every stakeholder in the industry believes the arts' value to be unquestionable. That gap accounts for most of the challenges that arts organizations face. As long as the arts are seen as an amenity (at best), they will struggle in a world that only has time for that which is necessary. To compete in the marketplace of public value, the required standard is indispensability.

Colatosti, C. (2011). *To be an artist.* L Kurdyla Publishing.

This 197-page book is a collection of conversations with today's successful and prominent artists from a variety of disciplines, musicians, visual artists, digital artists, poets, writers, activists, and scholars. All of them discuss what it means to be an artist today, how they perceive their craft and their world, and the role of art in society. They agree that artists' creativity and success come not only from the intense focus on their craft, but also, from their development of a wider worldview.

Emdin, C. (2016). *For white folks who teach in the hood... and the rest of ya'll too: Reality, pedagogy, and urban education.* Beacon Press.

How to not be an ignorant do-gooder. In this 230-page book, Emdin, a teacher, challenges the idea of traditional top-down pedagogy and promises to radically reframe the landscape of urban education for the better.

Greene, M. (1995). *Releasing the imagination: Essays on education, the arts, and social change*. Jossey-Bass Inc.

This 221-page set of essays defines the role of imagination in general education, arts education, aesthetics, literature, social, and multicultural context. Greene argues for schools to be restructured as places where students reach out for meanings and where the previously silenced or unheard may have a voice. She invites readers to develop processes to enhance and cultivate their own visions through the application of imagination and the arts.

Napier, M. (2004). *Improvise: Scene from the inside out.* Heinemann Educational Books.

In this 130-page book, the author, a standup comedian elaborates on why scenes do or do not work. He writes about the achievement of group cohesion for a scene to be successful.

Polisi, J. W. (2016). *The artist as citizen*. Hal Leonard Corporation.

This 199-page book is a compilation of Polisi's articles and speeches from his more than three-decade tenure as president of the Juilliard School. Ranging from inspirational to humorous to political, his writings focus on the role of the performing artist as a leader and communicator of human values. The collection provides an insider's view of the state of the performing arts and performing arts education in our society. Much needs to be accomplished to keep the classical performing arts alive for future generations, and Polisi, world-renowned in his field of performing arts education, guides the way. This inspiring, incisive, and entertaining book is for those who care about the future of the performing arts in America.

Pressfield, S. (2002). *The war of art: Break through the blocks and win your inner creative battles.* Black Irish Entertainment.

How to reinvent yourself. This no-nonsense, 170-page book is a profoundly inspiring guide to overcoming creative blocks of every kind. How can we avoid the roadblocks of any creative endeavor—be it starting up a dream business venture, writing a novel, or painting a masterpiece? This book emphasizes the resolve needed to recognize and overcome the obstacles of ambition and then effectively shows how to reach the highest level of creative discipline.

Rosenberg, M. B. (2015). *Non-violent communication: A language of life*. PuddleDancer Press.

How to appropriately interact with the community. In this 260-page book, Rosenberg delves into the means of effective communication. Through ideals of consciousness, language, communication, and means of influence, the author helps you understand “how to get your words out” so that people will listen to you and accept what you are saying.

Sacks, O. (2007). *Musicophilia: Tales of music and the brain.* Vintage Books, Random House, Inc.

In this 425-page book, Oliver Sacks explores the place music occupies in the brain and how it affects the human condition. Music can move us to the heights or depths of emotion. It can persuade us to buy something or remind us of our first date. It can lift us out of depression when nothing else can. But the power of music goes much, much further. Indeed, music occupies more areas of our brain than language does–humans are a musical species.

Small, C. (1998). *Musicking: The meanings of performing and listening.* Wesleyan University Press, University Press of New England.

In his 230-page book, Small strikes at the heart of traditional studies of Western music by asserting that music is not a thing, but rather an activity. Small outlines a theory of what he terms "musicking," a verb that encompasses all musical activity from composing to performing to listening to a Walkman to singing in the shower. Using philosophy of the mind and the mapping of a typical symphony concert, he demonstrates how musicking

forms a ritual through which all the participants explore and celebrate the relationships that constitute their social identity. This deftly written trip through the concert hall is for performers to rethink every aspect of their musical worlds.

Taylor, L. (2011). *Stage performance.* Createspace Independent Publishing Platform.

Taylor's 148-page book is inspired by his class, Stage Performance at Berklee College of Music, where he has taught young musicians how to take the stage without fear and deliver a natural performance that is rewarding for both themselves and their audience. This book will help you discover the conversation of performance, the right way to begin and end your appearance, how to understand and conquer insecurities, as well as many other helpful tips. Livingston gives you the tools to successfully deliver your message to an audience and to elevate the level of your performance.

Tharp, Twyla. (2009). *The collaborative habit: Life lessons for working together.* Simon & Schuster.

Tharp uses her decades of experience to explain why teamwork is a superior way of working for some of us and inevitable for almost all of us. The essential lessons of group effort: Tharp takes readers through the most common varieties of collaborations, including working with a partner, with institutions and middlemen, outside your expertise, in a virtual partnership, with a friend, with someone who outranks you, plus how to deal with toxic collaborators, and much more in this 168-page book.

Wallace, D. (2018). *Engaging the concert audience: A musician's guide to interactive performance.* Berklee Press.

Wallace's 166-page book helps musicians learn to engage, excite, captivate, and expand their audience. These practical techniques will help musicians communicate with their listeners on a deeper, more interactive level. This transforms the concert experience to a more meaningful moment where the bond between performer and audience will grow. Whether the musician is performing music for an audience, teaching a group of students, leading an ensemble, or just speaking publicly, their success as a performing musician directly depends on their ability to connect. Featuring real-life examples and eight actual concert transcripts from several different genres and performance settings, this text gives the reader the tools they need to deepen their impact, build an enduring relationship with their fans, and sustain a long-term musical career.

Classroom Discussion Techniques

(McKeachie and Block)

Individual Reflection

- Journal Entries: Informal writing responses and reflections.
- Take a Moment: Write down an answer or question. Articulate thoughts to feel comfortable sharing. Less pressure to remember.
- Continued Thinking: Probing journal question. Entries will include application of reading assignments, using examples from their life experiences. Students may be asked to prepare a discussion question/topic from reading for nest class.
- Think Piece: Beginning of class. Accountability in their reading assignments, confirm cognitive understanding, and fuel future class discussions. Open-ended questions:
    - Write about something that interests you in the reading.
    - Compare these two concepts from the reading.
    - Use a reading concept to analyze something you have personally encountered.

Pairing Students

- Pairs Compare: Support of one person to feel confident sharing with classroom.
- 1—3—6—all. To gain confidence, students will share their individual responses in a small group of three, then in a medium group of six, and finally to the larger classroom.
- Low-Stakes Writing Piece: Traded for review. Encounter different perspective of course content. Bring partner's thoughts to the class discussion. Supportive peer interaction.

Small Groups

- 3x3, 4x4, or 5x5: Equal amounts of students in equal amounts of groups. Form new groups with a member from each previous group and summarizing the first group's ideas. Hear all ideas without report to the large group.
- Low Energy? Small groups talk about what is going on in the class at that moment. Report to class. Shift power to students, giving responsibility, demanding engagement.

Classroom

- Rapid Fire: Short, quick, responses from everyone. Minimize spotlight exposure.
- Inner Circle or Fishbowl Technique: Class within a class. Chairs in two concentric circles. Inner circle= discussion group. Outer circle= observers. Increased sense of responsibility.
- Student's Powerful Statement: Ask to repeat it slowly. Sacred moments of courage and repetition honors this. It is a positive building experience when the professor affirms the students who had the courage to speak their thought.

Lesson Plans

Week 1a: Welcome! Creating Something of Meaning

"Everything in the class is leading up to the end-of-class question about the needs and concerns of the individual" (Schiro's Learner Centered Ideology).

Bring to Class
Texts: Tharp, Block, and Selected Reading Report Texts
Sample Notebook with labeled and extra dividers, pouches, and notebook paper
Printed Handouts: Blog, Syllabus, Selected Reading Report Texts
Notebook paper for each student
Double-Sided Tape
Printed and Cut Journal Questions

In-Class Activity
Introduction: Share examples of interview research and past course music community engagement projects.
Have students write a brief life history indicating interests and experiences relevant to the course.
Have students partner up with someone new to them, learn about their partner, and share with the class something they found interesting about their partner.

In-Class Reading Handout (see Appendix C)
Blog: "How Community Engagements Aid Audition Preparation"
by Lindsay Flowers
https://civicfellows.org/2016/01/29/using-outreach-performances/

Video Presentation
"Yo-Yo Ma and Civic Orchestra on Chicago's South Side"
https://www.youtube.com/watch?v=IKakuAk4GwA
How does excellence live everywhere? Stimulate your imagination when designing your projects, yet they need realistic goals. All things associated with the project need to happen in a close proximity, so that there is maintained momentum and effective interaction into society.

Syllabus and Texts
Foster enthusiasm for reading.

End-of-Class Instructions
Bring Childhood Photo
Bring Selected Reading Text for approval (see Appendix B)
Read: Tharp (Ch 1-4)
Reading Assignments: Make it your own. Use highlighters, write all over the pages, and fold corners. Proof and predictor of your level of growth and learning. Cite quotes that particularly resonate with you.

Journal Questions (see Appendix B)

- What are the crossroads and challenges that you are faced with right now? (building relatedness and sense of belonging)
- What inspires you in your work? What possibilities can we create together to transform your current concerns? (intersection of possibility and accountability: possibility without

accountability creates wishful thinking and accountability without possibility turns into despair)

Week 1b: Creative Habit: Your Creative DNA
Read: Tharp (Ch 1-4)

"What comes naturally for you? What do you enjoy doing the most? What do you feel in your bones?" (Tharp, 49).

Bring to Class
Tharp
Notebook
Childhood Photo
Double-Sided Tape
Printed In-Class Activity Handout: Childhood Photo
Printed Questionnaire Handout: Your Creative Autobiography
Printed and Cut Journal Questions

Video Presentation
"Conversations with Norma Kamali - Twyla Tharp - Choreographer, Author & Dancer"
https://www.youtube.com/watch?v=atGJkkzVe54
6:25-9:15 "New" has vitality. Mixing and Matching to get new ideas. "Discipline in an area where you can succeed, gives enough payback. It makes sense when led by your dreams. It becomes a natural part of life."

Themes
Real secret to generate creativity? Do it every day, routine, fierce focus, discipline, second nature→habits
Paradox of creativity and skills
Transactional Life: Everything from external world feeds into inner creativity. With proper preparation, we can see it, retain it, and use it.
Establish Rituals: Automatic patterns of behavior, transforming effect on activity, confirms doing the right thing without having to think about wanting to do it
Ideal condition: working environment that's habit-forming
Preparation Ritual: How and in what environment do you start your day? Most basic form of self-reliance (strength and confidence); when all else fails, I can at least depend on myself.
What ten items are at the heart of who you are? Reflection of how these items have shaped your life and how you learned to channel your experiences into them
Five biggest fears? Keep free-floating fears from paralyzing you before you begin
Negativity is debilitating. Optimism is productive. Extra tools: get up and move! Movement stimulates our brains. Doing something is better than doing nothing. Get one step closer to being good at your craft. Identify and break down your fears that are holding you back.
Four biggest distractions? Do without them for one week. Subtracting your dependence increases your independence.
Daydreaming Creatively: Always have your journal. Solitude. Quietness without loneliness. (Opposite of meditation.) Seek thoughts from the unconscious. Try to tease them forward—you are no longer alone when your mind is engaged.
Five things you like to do alone? These pleasant memories will remind you that being alone and being lonely are not the same things.
Know your work's value.

Creative DNA
What is your creative personality? (order or chaos; zoomed out, middle ground, or zoomed in)
What is the dominant strand in your work? Once you see the dominant strand in your work, you can see how it defines all the artists you admire. The way we are by nature is the quality that will shine in our work.
How do you see the world and function in it?
Zoe= life in general, without characteristics, the feeling that results, abstract essence of life
Bio= specific life, outlines that distinguish one living thing from another, master of details, engaging narrative. How do you see your creative identity? How does your creative identity mutate into common threads in your artwork?

In-Class Activity (see Appendix A)
Your Creative Autobiography (Tharp, 45-46)
Instructions: There are no right or wrong answers and we won't be sharing our answers. It will be an honest self-appraisal of what matters to you.
Follow-up: Based on pure instinct, what comes naturally for you? What do you have as a natural advantage over your competition? What do you enjoy doing the most? What do you feel in your bones?

Themes (continued)
Imitation and Visualization: Finding Useful Ideas
How would the artists you admire do something? How do you think they felt when they did it? Shadow your mentor from afar, even if they are a predecessor. Visualize their technique, style, timing, and vocabulary. You gain discernment of what is considered good.
Memories and associations: senses, listening, ancient history… Experiencing a memory can be so strong that it creates a new work's spine.

In-Class Activity (see Appendix A)
Childhood Photo (Tharp, 77)

End-of-Class Instructions
Selected Reading Report Text approval? If not, bring it to the next class.
Read: Tharp (Ch 5-7)

Journal Questions
- What ten items are at the heart of who you are? Reflect on how these items have shaped your life and how you learned to channel your experiences into them. (Tharp, 20-21).
- List your five biggest fears, four biggest distractions, and five things you like to do alone.
- What is your creative personality? What is the dominant strand in your work? How does it define the artists you admire? How does your creative identity mutate into common threads in your artwork? How do you see the world and function in it?
- Zoe vs. Bio: How do you see your creative identity?

Week 2a: Forming New Traditions: Boxes, Scratching, and Luck
Read: Tharp (Ch 5-7)

"When inspiration does not come to me, I go halfway to meet it" (Freud, Tharp, 98).

Bring to Class

Tharp
Block
Notebook
Printed In-Class Activity Handout: Go for a Walk
Double-Sided Tape
Printed and Cut Journal Questions

Video Presentation
"A First Glimpse of The Royal Ballet's Illustrated 'Farewell' with Twyla Tharp"
https://www.youtube.com/watch?v=LrRemJokdF8
To visually understand Tharp's choreography style and creative procedure.
18:45 Pirouette vs. Cave Turn
32:10 (Haydn's Farewell) Scratching: historical background and other artistic influences→her choreography
35:30 The "model student" who is a professional dancer
45:30 "Only a truly disciplined, generous soul can find the fortitude to go to class every day, to move deeper and deeper into that channel and be free at the same time."

Themes
Boxes/Notebook Sections: represents your commitment to the idea
For now, many sections. Eventually, drawn to one section (notice section more filled up)
Scratching: Good ideas keep generating new ideas that improve upon one another (Tharp, 96)
Combination of multiple good ideas forms a big idea, the spine of your project.
Your mind will become all-consumed with it, a permission to daydream.
No qualitative judgement. Collect all ideas and sort later.
Don't scratch for too long. Fall in love with research. We have to design. Move on!
Main Purpose(s): write on main page. Goal in writing strengthens and focuses your work. Collection of brainstorming/research is the raw index of your preparation. At times, ideas come in an unconscious rush, "white hot pitch" (Tharp, 107).
Creative Output: direct result to how diligent and clever you have been with filling up your sections in your notebook (Tharp, 89).
Evaluation: chance to look back on your research is instructive to knowing how your level of preparation influenced your ending result.
Places to scratch/creative inspiration: reading (solidifies knowledge from predecessors—become friends with masters from the past), everyday conversations, people's handiwork, museums, libraries, mentors and heroes, and nature. Artists take the idea and transform it into something new. Simply mixing and matching ideas forms new ones. A+ B= C.

Class Instructions
Reading Assignments: Make it your own. Use highlighters, write all over the pages, and fold corners.
Journal Entries: Proof and predictor of your level of growth and learning. Cite quotes that particularly resonate with you.

In-Class Activity (see Appendix A)
Go for a Walk (Tharp, 50-51)

Themes (continued)
Prepare to be lucky: You can't plan luck, it is a gift, but you do earn it by being prepared. The more time you invest in your objective, the more chances you will have of luck coming to you. Sometimes this means just showing up.

This is why participation inside class and your engagement with the subject matter outside of class has direct correlation to the potential success of your project objective.
Fortunate People: always prepared, honing craft, alert, involving friends in their work, and tending to make others feel lucky (Tharp, 136). A generous spirit leads to good fortune. Making someone else lucky might in turn make your work more successful. Destiny of things falling into your lap, when it happens repeatedly, is not just dumb luck.
Perfectionism and overthinking→procrastination. At a certain point in your preparation, it is better to go and do, instead of waiting to be perfectly ready. This is highly applicable as musicians. You have to just start performing to get ready for a performance. When you do mock-performances during the preparation stages, you will feel much more confident and comfortable at the main performance.
Teamwork: individual responsibility taken in collaborations. Rely too much on others→lazy. Think carefully about who you invite into your creative life. New collaborators bring fresh energy into your life, which will refract into your work. Work with the best people you can find (Tharp, 138).

End-of-Class Instructions
Prompt "Go to a Local Coffee Shop"
Read: Block (Intro, Part I: Ch 1-2)
Selected Reading Report Text approval?
Make blank sections in your notebook with pocket dividers ready to hold your scratching.

Journal Questions

- Go to a Local Coffee Shop: What do you observe? What do you find interesting? What holds others' interest? How are they spending their time? How are they taking in their information?
- Find two creative works that you can connect. Use a metaphor to compare these works. By combining these works, you are curating something interestingly new. What does their connection reveal?
- Who is someone in your life that you feel lucky being around? What have they done to make you feel this way? Do you think they feel lucky being around you?
- How can you use generosity to make those around you feel lucky?

Week 2b: Community Transformation
Read: Block (Intro, Part I: Ch 1-2)

"The arts are an essential part of the story of what it means to be a human being and a community" (Block, 35).

Bring to Class
Block
Tharp
Booth
Notebook
Printed In-Class Activity Handout: 20 Questions
Printed Handout: Growing the Capacity of Artists Who Teach
Double-Sided Tape
Printed and Cut Journal Questions

Video Presentation
The Music of Strangers: Yo-Yo Ma and the Silkroad Ensemble. Live Stream on Amazon Prime. Directed by Morgan Neville.
https://www.youtube.com/watch?v=Pim7mvgXerg (trailer) https://www.silkroad.org/tmos
Tells the story of the international musical collective, Silkroad Ensemble, created by cellist, Yo-Yo Ma. The documentary follows this group of instrumentalists, vocalists, composers, arrangers, visual artists, and storytellers as they explore the power of music to preserve tradition, shape cultural evolution, and inspire hope.

Themes
Sense of Belonging/Membership: To be a part of something and be an owner of something. Value our interdependence. Care for the community's well-being. Overcoming isolation. People often huddle with like-minded people, and strangers remain strangers.
Social Capital: Building trust, relationships, and choose to cooperate for a larger purpose. Safe among friends. Success is dependent on the success of all others. Naming existing context, which leads to new conversations where a new context can form. Opens possibilities of restoration.
Problems→Possibilities
Shift in the narrative: Shift in our thinking. Our story can limit us. Our identity can be reshaped for our future. Choice and destiny instead of accident and fate.
Gifts: hospitality, generosity
Associational Life: networks, bonding together. Connectedness: the means and the end. Clear purpose of relatedness is the foundation for achievement.
Quality of Aliveness: must be present in each step, in order for it to be present in our group projects.
Choosing Accountability: being the creator of our experience, responsibility, willingness to care for the whole.
High engagement: believe in something and embody it
The future we want to create experienced through reaching collective outcomes from our conversations.
Small group work: Collective Intelligence. Learn to put aside our interests and embrace the interests of others. Unit of transformation by being the place where we experience an authentic sense of belonging. Allow time for projects to naturally evolve and succeed on their own terms.
Authentic Community Transformation: See power in the small things of relatedness. How we engage with one another. Advocacy of interests, negotiation, unification.

In-Class Activity (see Appendix A)
20 Questions

End-of-Class Instructions
Group Mini Presentations: Form bibliographic abstracts of research. What has been done in your field of study to engage community? Find articles or videos that you will share with the class. Lead discussion. Suggestion starting research at PBS artcanvas.org.

Journal Questions
- How can we convert the isolation within our current community into one of connectedness that cares for the whole? (building relatedness)
- What is the story about our community that you hear yourself telling? Are you taking your identity from it? What are the payoffs or cost of this story? How have you contributed to the very thing that you often complain about or want to change? How will we create an environment where we choose to own our power to change the narrative of

our community and not defer to others? And how can we create something we collectively value? (ownership and spirit of aliveness)

Week 3a/3b: Group Mini Presentations
Bring to Class
Block
Notebook
Double-Sided Tape
Printed and Cut Journal Questions

Group Mini Presentations
What has been done in your field of study to engage community? Students will present bibliographic abstracts of research. Articles or videos will be shared with the class. Class discussion.

End-of-Class Instructions
Read: Block (Ch 3-7)

Journal Questions
- Evaluate your 5-minute Presentation. (Scratching preparation. Cognitive understanding. Advanced personal application. Level of relevance to the course. Use of technology.)
- Which three classmate's presentations stood out to you and why?

Week 4a: Shifting the Context for Community
Read: Block (Ch 3-7)

"Possibility without accountability results in wishful thinking. Accountability without possibility creates more of what we have now" (Block, 51).

Bring to Class
Block
Notebook
Double-Sided Tape
Printed and Cut Journal Questions

Website Presentation
Peter Block's Website. Examples of projects and communities using his methods.
http://www.PeterBlock.com/
https://www.abundantcommunity.com/

Themes
Accountability: It is your responsibility to be accountable. X Not dominating others and holding them accountable—this leads to entitlement and drives us apart. Group work—everyone can take equal ownership. Each person is accountable for our small piece in creating something better. Sees the whole picture—good and the bad—embraces the possibilities to do what we can with what we have.
Possibility: see opportunities to bring a new quality to life. Receptiveness to listen, the way we talk—other orientated.
Optimism is just a goal, prediction of the future—this is not possibility

Projects focused on ourselves, difficult to engage our community where they are at.
Intersection of possibility and accountability: "What can we create together?" "Possibility without accountability results in wishful thinking. Accountability without possibility creates more of what we have now, which ultimately turns to despair, for even if we know we are creating the world we exist in, we cannot imagine it's being any different from the past that got us here" (Block, 51). Community action isn't changed when we try harder at what isn't working. Problem solving improves things but cannot change the nature of things. Problem solving→means, not an end. Choosing commitment→plans to reality. Process strengthens community.
Commitment: willingness to make a promise without return expectations. Calls for integrity, fidelity, and honoring your word. It is "the emotional and relational essence of community" (Block, 76). Choose to increase accountability among classmates. What are your strengths?
Relatedness: Well-being created by the nature, structure, and power of our conversations.
Ownership: Taking responsibility for creating the present circumstance and an act of courage and engagement to influence the future. Focus on connectedness rather than differences. Projecting problems lets you off the hook→no ownership.
Culture: the way the world is from history of experience. Informs our identity.
Context: the way we see the world. Out of context we can give our commitment to a future distinct from out past. Seeing all others as aspects of ourselves, welcomes them into our midst.
Citizenship: activism and care, ownership, collective possibility, accountability, trust, see gifts in others, hospitality, and restoration.
Education: designed for your learning, not the professor's teaching. Set goals for yourselves and be responsible for you and your classmate's learning. Experiences are yours to create.
Listening: is an action. It is more important than speaking.
Powerful Questions: name the debate with questions over searching for answers and defenses. This shifts the individual consciousness, creates a connectedness, and allows for the greater effort to move forward. Long game of small steps.
Transformation: Create new energy from experiences and relationships. Activated by language of relatedness.
Communal Transformation/Collective Shift: structure of how we gather and the context, quality and timeliness of our questions, and depth over speed and relatedness over size. Declared possibilities in a community of belonging→our future goal. Moments when students engage one another, the collective shifts. (Needs to be followed up with action and problem solving.) When this is achieved in a gathering, then our future has occurred today, and we know we can recreate it again. Possibilities are experienced firsthand.
Restorative Community: comes from relatedness and possibility. Everyone plays a role. Conversations are the leverage point for an alternative future, making restoration possible. Social boundaries broken down.

<u>End-of-Class Instructions</u>
Read: Tharp (Ch 8-10)

<u>Journal Questions</u>

- You chose to take this as an elective course. By being a member of our class, you are committing to the associational life that we are creating. What level of accountability are you willing to have between your colleagues? What is the cost to others for me to keep my commitments? What promise am I willing to make that forms a risk or major shift for me? What commitment am I postponing? (accountability and commitment)

Week 4b: Spine, Skill, and Grooves

Read: Tharp (Ch 8-10)

"The skills you've developed suffuse (flow over into) all aspects of your ability to create. And the white hot pitch of creativity is only useful to the person who knows what to do with it" (Tharp, 171).

Bring to Class
Tharp
Notebook
Printed Handout: Themes
Double-Sided Tape
Printed and Cut Journal Questions

Themes (see Appendix A)
Spine: underlying theme (combination of scratching: a statement outlining the project intentions) Provides comfort and guidance. Keeps you on message, but it is not the message itself. Helps you talk with clarity and purpose about your goals. The power of a spine gives you efficiency in your creativity and always reminds you of your original intentions no matter what turns and twists your project takes.
Rewarding aspect of the creative person: you get to do it! Do you get just as much pleasure out of practicing your instrument as the moment of performing? But danger can come if you "fall in love with the process of creation rather than driving toward the end product" (Tharp, 152).
Productivity: Economy of purpose and execution.
Skill: Build your creativity confidently on the solid foundation of your skills. "the better you know the nuts and bolts of your craft, the more fully you can express your talents" (da Vinci, Tharp, 162). "The more skills you have, the more sophisticated and accomplished your ideas can be" (Tharp, 163).
Personality: a skill that attracts people. Training, attitude, confidence, humility, modesty, and charisma are all skills that can add to your craft. Confidence: earned honestly yet needs to be refreshed constantly.
Maintaining Skills: take as much hard work as much as you did to develop them. Those who are the most successful professionally will be the ones who never take fundamentals for granted and the ones who practice harder, longer, and better than others. Conditioning is what will allow you to perform your best, even when you are the only one in the hall to appreciate that level of excellence. Be a master of illusion: work so hard to make it look easy. Perform like it looks like you are acting on impulse, yet nothing should be out of line with your rehearsed preparation.
Breadth of skills/interests: variety of combinations of skills adds interest. "The skills you've developed suffuse (flow over into) all aspects of your ability to create. And the white hot pitch of creativity is only useful to the person who knows what to do with it" (Tharp, 171). Find new relationships between your ideas and unite them in fresh ways. Passion and skills united are the essence of the creative life.

In-Class Activity
Skill Set Inventory (craft and personality) (Tharp, 170-171)
Create a list of the skill set of a successful person in your career field. The list should include basic things to abstract broad sweeping strokes. Use this method in your journal questions.

Themes (continued)
Maintain Project Momentum
Rut: spinning your wheels, digging deeper, while staying in place
Groove: turning your wheels, moving effortlessly forward

Ruts are NOT: Writer's block: tank on empty—do something, anything! Depression: the wheels have come off the wagon—optimism turned to pessimism…
Ruts: you annoy or bore people, fail to challenge yourself, and get the feeling that the world is moving but you are standing still, you are frustrated, and you are relieved when something is done.
Solutions for ruts: change your environment, go for a walk, engage with other art forms, find your comforting mental space, find a new idea, and challenge your work habits. Be brutally honest with yourself—discover what needs to change. Habitually review your work. Acknowledge your efforts along the way. Ironically, disciplined individuals find it most difficult to change a planned pattern of work. Acknowledge that the change can save you and it will get you moving again.
Grooves: "In the zone" everything is in sync. All things feed into your work and your work feeds into more work. Creativity will flow into more creativity. **One breakthrough idea**—usually emotional, not technical, but it can affect the rest of your creative life. Mini grooves can happen for a moment. Grooves are when everything is efficient, focused, and purposeful (Tharp, 198). Everything informs your creative efforts—white hot pitch. Usually only appreciate a groove in hindsight. But you know that you are "learning and growing and stretching and being at your best. You don't know how long it's going to last period all you can do is accept it with gratitude and try not to screw it up" (Tharp, 200).
Tip for Grooves: End of work session, list things learned and what to work on next. Bring momentum into your next work session. And more likely, being refreshed, you will find new ways to improve on it. Useful musical practice tool.

End-of-Class Instructions
Read: Block (Part II: Ch 8-10, Summing Up)

Journal Questions

- What is one of your favorite creative works? Can you determine what spine the artist built into it? What is the hidden architecture of the piece or the material they used to build it? Determining the spine in works that really speak to you will make you better at building spines for your work.
- Take inventory of own skill set (craft and personality). Your list should include basic things to abstract broad sweeping strokes. What categories of skills do you have? Where are you strong? Where are you weak? Give short explanations of how this skill emanates in your life regularly. What new skills are you aiming to acquire in life and craft? What can you do to develop them throughout this class and during your group projects? (Tharp, 170-171, 175). "Take away a skill, a vital one. Would you still be able to create? How would you overcome the loss? How would you compensate? What skill would come to the fore to rescue your work?" (Tharp, 179). What can you accomplish without it? What does this say about your work habits, your craft, your potential? Sometimes, we have to make something work when things aren't ideal. Artistic heroes are out there who have had to prevail over great losses.

Week 5a: Small Groups and the Power of Questions
Read: Block (Part II: Ch 8-10, Summing Up)

"The right small group conversation releases aliveness and intention into the community" (Block, 106).

Bring to Class

Block
Notebook
Double-Sided Tape
Printed and Cut Journal Questions

In-Class Activity

60 Uses Rapid Fire

Give the class two minutes to come up with 60 uses for an object you find in the classroom. The aggressive quota will come up with the obvious ideas, but the ones at the end will be more imaginative, creative, and abstract. People are focused to suspend critical thinking to meet the quota, letting everything out, and no longer choking off good impulses. (Tharp, 191). First third of answers are obvious, second third are more interesting, and final third show flare, insight, curiosity, complexity, as later thinking builds on earlier thinking.

We get in ruts when we run with our first idea that pops into our heads, not the last one. When brainstorming ideas, write it all down (the good, bad, and ridiculous) captured without a filter. Apply pressure to your ideas and assumptions: challenge, poke, push it around, stand it up.

Themes

Leaders: social architects. Design gatherings for the experience of others, creating the place for engagement to happen. Move community's culture toward shared ownership. Ignite new conversations that demand personal investment and trigger accountability. What creates energy?

Gatherings: purpose and engagement. Context shifts, relatedness built, new conversations introduced.

Listening leads to trust!

Quality of Life/Build Social Fabric: depends on level of relatedness and ability to bring those on the margins to the center.

Small Groups: gain power when part of a larger charge. Leads to large-scale transformation. We experience authentic relatedness. Communal possibility. Diverse thinking. Commitments made. Sense of belonging. Intimacy created. Our bridge between our individual existence to the larger community. Possibility takes form and begins to move forward. Self-correcting quality. All voices have value.

Transformation: noticed, felt, reinforced. Felt through conversations: the choice of language, how we speak it, and how we listen—keep it abstract!

Difficult conversations can build relationships and create success when there is a "dialogue movement to help people understand their own mental models and listen more deeply as an act of inquiry" (Block, 103).

Questions: Demand engagement commitment, and accountability. Ambiguous, personal, stressful—everything that matters makes us anxious. Make us vulnerable. (Not decisive questions.) State what is different and unique about this discussion. Permission for unpopular answers. Transformative power of the statements that results in: requests, offers, declarations, and expressions of forgiveness, confession, gratitude, and welcome. (Block, 106). (Things that matter beyond the questions: Context, people's mindsets, invitations, room set-up, social structure, leadership action… to be continued in future classes) Have the capacity to move something forward. Replace advice with curiosity. Questions create space for intentional possibilities.

Ex: Yoga benefits flexibility, posture, and breathing, yet the practice itself is the breakthrough. Community building is all about the process.

Conversations: release aliveness and intention

Question Setup/Context: Name distinctions (plan, desires, think, expect), give permission for unpopular answers (honesty, only care that someone own's their experience and not that it is necessarily a good one), avoid advice and replace it with curiosity (advice controls and stops

conversation, instead ask "why does this matter to you?"—shows interest in that person), ask low-risk questions first (assess the level of trust in the room first) (Block, 111-114).

Small Group Work
Small Group Project Assignments Given (Classes following will include extensive work with your group.)
Review Tharp's Boxes/Notebooks/Scratching/Spine/20 Questions and apply now to form group work versions. Each student will now have a section in their notebook for group work to maintain individual involvement with the project development.

End-of-Class Instructions
Read: Block (Ch 11-14)

Journal Questions

- How can we foster an attitude of curiosity through our listening skills? When questions are asked, can we appreciate diverse thoughts and not rush to give advice? Are we able to take uncomfortable amounts of time needed to delve deeply into powerful questions together? When we individually feel a defensive reaction, are we able to pause, listen, and shift the context of our minds to truly hear your classmates' ideas? What are your doubts and reservations? What is the yes you no longer mean? (listening and dissent transformation)

Week 5b: Invitation, Possibility, Ownership, Dissent, Commitment, Gifts, and Hospitality
Read: Block (Ch 11-14)

"Community will be created the moment we decide to act as creators of what it can become." (Block, 133).

Bring to Class
Printed Handout: "Cellist Yo-Yo Ma Sounds Chord of Hope, Community on South Side" (John von Rhein, June 13, 2017, Chicago Tribune)
http://www.chicagotribune.com/entertainment/music/vonrhein/ct-classical-yo-yo-ma-ent-0614-20170613-column.html
Notebook
Printed Small Group Work Handout: Three Spines
Printed Handout: Themes
Double-Sided Tape
Printed and Cut Journal Questions

Themes (see Appendix A)
Invitation: personal invitations create hospitality. Provide clear purpose. Transformation begins with the choice to show up. Relevance of experience is in the hands of the participants. Become an equal with who we invite. Manifests willingness to live in a collaborative way. Engaged in something larger than self. Embody your cause.
Possibility Conversation: Statement of a future condition that is beyond reach. Quality of aliveness that we desire. Declaration of possibility in public gains power.
Ownership Conversation: Act as if you are creating what exists in the world. Decide to act as creators for what we want. "It is the choice to decide on our own what value and meaning will occur when we show up" (Block, 134).

Dissent Conversation: Doubts and reservations. "Our faith is measured by the extent of our doubts" (Block, 137). Show interest in someone's dissent: listen and value, so it can heal. What matters to them and why. Be interested without trying to fix it→commitment and accountability. "We will let go of only those doubts that we have given voice to" (Block, 139). Creates an ambience of realness and trustworthiness. Dissent is truly valued→object of genuine curiosity→taking ownership. (Dissent: not denial, rebellion, or resignation.) Concerns expressed openly not in quiet conversations.
Commitment Conversation: Promise with no return expectation. Initiate change. Strongest commitments are made between peers→accountability the moment we make our promises public. Allowing space for refusal gives strength to commitment. Take active integrity.
Lip service: Empty promises. Response feeling coerced. Desire to look good. Sense of internal obligation. Escaped the moment. Hijacks commitment.
Gifts Conversation: Belonging occurs when we tell others what gift we received from them. Potential to make a difference. Bring gifts of those on the margin into the center. Authentically acknowledging gifts values diversity and inclusivity. Looking at our gifts strengthens them. (Looking at our deficiencies also strengthens them!) Help others realize their gifts.
Hospitality: Be welcoming. Music, food, visual art, etc. Meet guests at the door. Message of care and inclusion. Connection before content. Speak about what matters about the moment. Small groups: people engage in conversations with new people, breaking down pre-existing boundaries.
Design Physical Space: Eye contact, sit in circles, welcome reception, hallways casual contact valued, no table, nature and windows, plants or flowers, candles, microphones, chairs with mobility, no stage (theater in-the-round), visual art, aesthetic, integration of a moment of silence or song or recitation.

Small Group Work (see Appendix A)
Three Spines—apply past In-Class Activity: 60 Uses Rapid Fire

End-of-Class Instructions
Handout: Printed Chicago Tribune Article

Journal Questions

- What are your unique gifts? Which ones do you keep to yourself or do not fully acknowledge? What is it about you that no one knows? What are you grateful for that has gone unspoken? What is the positive feedback you receive that still surprises you? What gifts do you see in your classmates? What has someone in this class done for you that has moved you or been of value to you? In what way did someone in this class engage you in a way that had meaning? (gifts conversation)

Week 6a: Art of Collaboration
Read: Chicago Tribune Article (see Appendix C)

"His gentleness, humbleness and sweet spirit touched my heart even more than his music" (Rev. Pfleger stated of Yo-Yo Ma)

Bring to Class
Article (printed extra copies)
Block
Tharp
Notebook/Syllabus (Project Proposal Presentation Guidelines)
Double-Sided Tape

Printed and Cut Journal Questions

Video Presentation
From Article: “Cellist Yo-Yo Ma Sounds Chord of Hope, Community on South Side” (Chicago Tribune) http://www.chicagotribune.com/entertainment/music/vonrhein/ct-classical-yo-yo-ma-ent-0614-20170613-column.html

Themes
“It was the power of belief that brought together the classical music superstar and one of Chicago's most outspoken civil rights activists, **united in their efforts** to improve the lives and make better citizens of young people. Crusaders for community, both.”

Change the way we think about what we do and why. Creating colleagueship among all people.

“**Music and culture**, as Ma and Muti have observed on countless occasions, **reveal the highest aspirations of humanity**. It's the cellist's passionate belief in music as a force for individual and social betterment that motivates him to reach out to young lives with the message of joy and hope that is music's power to inspire.”

"I just want to try to be useful, that's the important thing," Ma said. "If I can help a kid in their search for the kind of life they want to lead, that's great. Because everything we build, whether it's culture, the sciences, whatever, **only matters if people remember it**, and it is passed on to the next generation. That's what musical advocacy is about."

“He (Yo-Yo Ma) was deeply moved by Pfleger's efforts to address problems that beset the city in general, and the South Side in particular.” – find a cause, express your respect for their work, and figure out how you can effectively **collaborate with and enhance what they are already doing**. How can we bring our gifts together to make something better? You might be approaching someone who is an expert in the area of need. Listen to them and learn how your gifts can unite in ways that would help their community. Go to them. Meet them where they are at. Let who you are speak to them. Embody your gifts. Design something symbolic together. You can give a historical musical example of unification through music advocacy that relates to their work.

Everything we have built in culture and education only matters when people remember. It doesn’t matter if they remember you, it only matters if the remember the experience. **Traditions and changes** continue from that.

Concert for Peace to remember children killed by gun violence. Composers working with families and musicians.

Be a cog in the wheel that makes something happen.

“Cultural and educational work depends on one thing, that no matter what we do in the arts, sciences, architecture, it only matters what people remember” –Yo-Yo Ma

Yo-Yo Ma, PBS News Hour (Canvas Series) Apr 15, 2019
“Culture is the ground on which everything is built: economic, political… where the global and local, the present and future, confront one another. Turns the other into us; making trust, imagination, and empathy. Let’s tell each other our stories. And make it our epic one for the ages.”

https://www.pbs.org/newshour/show/yo-yo-ma-on-the-importance-of-telling-each-other-our-stories

Class Instructions
Project Proposal Presentation Guidelines (review syllabus)

Small Group Work
Discuss Tharp: Billy Joel Level of Preparation
Brainstorm how projects can collaborate with and be a support to other people who are already connected to your community of interest. Further their efforts by adding your gifts.
Use top three ideas from last week—brainstorm potential collaborations.

End-of-Class Instructions
Read: Block (Ch 15, In Summary)

Journal Questions

- Who do you know that is connected with building community? How do you see what you can offer being a benefit to their work? In a world of no limits, what unique possibilities can you imagine creating together?

Week 6b: Classroom Community to the Greater Community
Read: Block (Ch 15, In Summary)

"Community and belonging are a combination of context and initiating a transforming conversation" (Block, 187).

Bring to Class
Block
Notebook
Double-Sided Tape
Printed and Cut Journal Questions

In-Class Activity
Do a Verb
Have five people leave the room. Have the remaining classroom students list verbs. Have one student at a time enter the room and act out each verb. Have each person write down what each person does as a movement to act out the verb. The floodgates of creativity have opened—you have achieved creative momentum. It is fun to keep working when you start going places that you couldn't predict. "The most mundane verbs yield the most uncommon responses. This is a testament to everyone's innate creativity" (Tharp, 204).

Themes
Reconciliation: The possibility of the end of unnecessary suffering (loneliness, isolation, abandonment, loss of meaning) Choose to distribute ownership and accountability. Accepting role to create alternative future. Recognize the gifts of those on the margin. Compassion. Build relatedness between groups. Care for the whole. When people decide to work something out rather than trying to be right. Know your audience—meet them halfway.
Create moments for alternative culture. Context needs to change for any fundamental changes to occur. Designing our community of care. Each of us can join in moving things forward.

Small Group Work
Develop Project Proposal
Craft Community Collaborator Invitation Letter

End-of-Class Instructions
Introduction of Guest Speaker

Journal Questions

- How can we design our projects to invert the normative roles of the performer and audience? It is a powerful connection to see our audiences as creators sharing in our performances. This will shift our mindset from a place of fear, insecurity, and complacency toward gifts, generosity, and commitment. (possibility and engagement)
- Research the biography of our speaker, taking notes on their specific projects. Prepare list of questions showing your interest in their work. Take notes during class. Everyone expected to participate. Class photo to be taken for blog.

Week 7a: Guest Speaker

Find a quote to share made by the guest speaker.

Bring to Class
Notebook
Tharp
Block
Take Class Photo
Double-Sided Tape
Printed and Cut Journal Questions

End-of-Class Instructions
Read: Tharp (Ch 11-12)

Journal Questions

- Reflections on Guest Speaker Presentation/Discussions
- Who wants to submit an extra credit blog post about today? (make-up absences)

Week 7b: Ideal Creative State
Read: Tharp (Ch 11-12)

"Doing creative acts is how you recognize yourself. Even in the worst of times, your creative habit will sustain, protect, and in the most unlikely way, lift you up." (Tharp, 243).

Bring to Class
Tharp
Notebook
Printed Questionnaire Handout: Midterm Student Evaluation & Course Assessment
Double-Sided Tape
Printed and Cut Journal Questions

Small Group Work
Project Proposal Due

Themes
Making changes. Best growth occurs after biggest failures. Rely on the support of your routine, the sustenance from your rituals of self-reliance.
Forming your validation squad: Pick squad members whose talents you admire greatly (trust their judgment), who are your friends (your best interests at heart), who don't feel like they are competing with you (no agenda no matter what they say), and they have hammered your work in the past (capable of brutal honesty) (Tharp, 229). Find the brightest, most talented people you know and get them involved. "All you need are people with good judgment in other parts of their lives who care about you and will give you their honest opinion with no strings attached… the validation that matters most is the kind that comes with no agenda" (Tharp, 229).
Recording your practicing is truth telling. Private failures are like first drafts. So, when we perform publicly, we have ironed out our mistakes in the most honest, self-reliant form, through actually listening to ourselves on recordings. Painful, but absolutely necessary. Invokes unshakeable confidence.
"You do your best work after your biggest disaster" (Jerome Robbins, Tharp, 214). You won't make that same mistake twice. Nothing to lose as you have hit rock bottom and the only place is to go up. It compels you to change dramatically. However, it is vital to forget the pain of failure to retain what you want to learn from it.
Move On: Easier after a failure than after a success. Forget it, put it behind you, and do it better next time. However, know the reason for your failure: skill, concept, judgment, nerve, repetition, or denial (Tharp, 215-218).
Changing our work and how we work: Dealing with what we have been denying, to correct our failures, is the biggest test in the creative process. It demands not only admitting to your failure but knowing how to fix it. It challenges exactly who you are and how you do life (Tharp, 218). Climb out of denial and figure out what you need to do to change.
Trying too hard? Scale things back, make simpler. "The wonderful and scary thing about solving creative problems is that there isn't one right answer… but the valuable impractical thing to do is fix the things you know how to fix. If you don't have a broad base of skills, you're limiting the number of problems you can solve when trouble hits" (Tharp, 222).
Clean the slate? Let brain go blank. Start fresh. When this is difficult, find support from routine. Sustenance in rituals. Self-reliance. Quick changes from failure are empowering experiences.

In-Class Journal
The Long Run: Who are your current and historical heroes? How did they learn and grow as they pursued their chosen paths? Did they have stunning early triumphs? Did they keep getting better through their middle and later years? (Tharp, 235) How did they reinvent themselves?

Themes (continued)
Creative Bubble: Ideal creative state. Everything is feeding into your work with nothing wasted. Other things become subordinate to it. Creativity becomes a self-perpetuating habit. Not a stroke of luck—you constructed it and are controlling it (Tharp, 237). Willingness to subtract anything that disconnects you from your work. Bubbles can exist amid chaos.
Creative Habit: Learned to manage time, resources, expectations, and the demands of others. Understand the value and place of validation, continuity, and purity of purpose—headed to artist's ultimate goal: the achievement of mastery" (Tharp, 240). Mastery is optimistic. **Mastery is the feeling that you believe that your whole career has been in preparation for this moment.** You are a summation of your experiences. Insecurities and gaps in technique are hidden—believe you are capable of anything! "When it all comes together, a creative life has the nourishing power

we normally associate with food, love, and faith" (Tharp, 243). Doing creative acts is how you recognize yourself. Even in the worst of times, your creative habit will sustain, protect, and in the most unlikely way, lift you up (Tharp, 243).

End-of-Class Instructions
Handout Midterm Student Evaluation & Course Assessment Questionnaire

One on One Midterm Feedback Meetings: occur with the professor during next week's group work session.
Reminder: No class in lieu of site visits. Site Visit Reports due at following class.

Journal Questions

- To assure that you are on the right path, build a validation squad. By building failure into your preparations, you are giving yourself a second chance ahead of time. Who is on your validation squad? Who might you want to add to help you make changes to and validate your work?
- What is your recipe for your "Creative Bubble?" What bubble can you cultivate to make your work come freely and with maximum fluency—making connections and harnessing our memory—and to maintain all this as a habit?
- Personal reflections and project work goals

Week 8a: Fieldwork Group Site Visits (Small groups, along with the professor, will schedule a meeting with the respective collaborators at the site for your project.)

Bring to Class
Printed Questionnaire Handout: Midterm Student Evaluation & Course Assessment (extra copies)

End-of-Class Instructions
Remind: Midterm Student Evaluation & Course Assessment Questionnaire
One on One Midterm Feedback Meetings: occur with the professor during the next class.

Week 8b: Group Work on Presentations/Midterm Evaluation

"The wonderful and scary thing about solving creative problems is that there isn't one right answer… but the valuable impractical thing to do is fix the things you know how to fix. If you don't have a broad base of skills, you're limiting the number of problems you can solve when trouble hits" (Tharp, 222).

Bring to Class
Notebook
Double-Sided Tape
Printed and Cut Journal Questions

Class Instructions
Midterm Questionnaire Responses Due: Student Evaluation & Course Assessment: (see Appendix A)
One on One Midterm Feedback Meetings: occur with the professor during group work session.

Small Group Work
Site Visit Reports Due (by end of class)
Analysis and Amendment of Project Proposals

End-of-Class Instructions
Dress professionally for next week's presentations!

Journal Questions
- Analyze and report about the evolution of your team's working dynamic.
- What are you looking forward to most with your project?

Week 9a/9b: Project Proposal Presentations (invited guest fictional community foundation board feedback and approval/peer evaluation/dress professionally)

"When it all comes together, a creative life has the nourishing power we normally associate with food, love, and faith" (Tharp, 243).

Bring to Class
Block
Tharp
Notebook
Printed Project Proposal Presentation Evaluation Rubric for Guests and Peer (see Appendix A)
Double-Sided Tape
Printed and Cut Journal Questions

Journal Questions
- Reflections of inspiration from other projects.
- What aspect are you most looking forward to with you projects

Week 10a: Project Revisions

"It's never an easy decision, but when your work is at stake, you have to be willing to turn everything upside down, no matter the cost" (Tharp, 195).

Bring to Class
Notebook
Syllabus
Double-Sided Tape
Printed and Cut Journal Questions

Small Group Work
Revisions and Improvements

End-of-Class Instructions
Introduction of Guest Speaker
Selected Reading Report (review syllabus guidelines and see Appendix B)
- Have you started reading you books? Would you like to propose a new book? Bring by next class if still needing approval.

- Do you know the date you are assigned to? Look at syllabus and see your assignment corresponding to your group.

Journal Questions

- Research the biography of our speaker, taking notes on their specific projects. Prepare list of questions showing your interest in their work. Take notes during class. Everyone expected to participate. Class photo to be taken for blog.

Week 10b: Guest Speaker

Find a quote to share made by the guest speaker.

Bring to Class
Notebook
Tharp
Block
Take Class Photo
Double-Sided Tape
Printed and Cut Journal Questions

Journal Questions

- Reflections on Guest Speaker Presentation/Discussions
- Who wants to submit an extra credit blog post about today? (make-up absences)

Week 11a: Final Project Preparations

"Any approach that renews yourself confidence and keeps you moving forward is worth cultivating and repeating" (Tharp, 179).

Bring to Class
Notebook/Syllabus

Class Instructions
Selected Reading Report, Small Group Blog, and Reflective Essay (review guidelines)

In-Class Activity
Priority Circles
Sometimes when working creatively, especially in an open-ended manner, life can become overwhelming and you feel crushed under pressure. List your responsibilities with their deadlines in circles in your notebooks. The circle contains them and isolates them. Make the circles larger or smaller depending on the importance of the task. Use this to prioritize your time. When you match them up with your calendar, you can realize how to make your time work to give your undivided attention to one circle at a time. This simple routine will give you confidence and provide momentum.
Of the items listed in circles, how many of them overlap? Do they conflict?
"Any approach that renews yourself confidence and keeps you moving forward is worth cultivating and repeating" (Tharp, 179).

Small Group Work
Final Preparations

End-of-Class Instructions
Dress appropriately for the next week's project events. You are a representative of the university and our classroom. You are the support network and biggest fans for the other teams.
Team Assignments

- Journal Due: Reflections on Team 1's Project (members of Team 2)
- Small Group Work (Team 1): Assessments, Outcomes, Blog Due
- Selected Reading Report (members of Team 3)

Week 11b: Team 1 Project (Site Visit - All in Attendance)

Objective Questions
How can we welcome local residents into our university community? What new meaningful connections are being developed? How will we continue this relationship?

Procedure
Other groups function as part of the support community.

Assessment
Students sense the success of their efforts and motivation to continue doing community engagement work. Students value of collaboration and sense of belonging on many levels with their peers, collaborators, and local residents.
Design follow-up plan with collaborators or attendees of event.

Week 12a: Reflections

Instead of art as a profession, "here I was in a community of people who seemed dedicated to art almost like a sacred pursuit" (Tharp, 197).

Team Assignments
Journal Due: Reflections on Team 1's Project (members of Team 2)
Small Group Work (Team 1): Assessments, Outcomes, Blog Due
Selected Reading Report (members of Team 3)

End-of-Class Instructions
Dress appropriately for the next week's project events. You are a representative of the university and our classroom. You are the support network and biggest fans for the other teams.
Team Assignments

- Journal Due: Reflections on Team 2's Project (members of Team 3)
- Small Group Work (Team 2): Assessments, Outcomes, Blog Due
- Selected Reading Report (members of Team 1)

Week 12b: Team 2 Project (Site Visit - All in Attendance)
Objective Questions

How can we welcome local residents into our university community? What new meaningful connections are being developed? How will we continue this relationship?

Procedure
Other groups function as part of the support community.

Assessment
Students sense the success of their efforts and motivation to continue doing community engagement work. Students value of collaboration and sense of belonging on many levels with their peers, collaborators, and local residents.

Week 13a: Reflections

My breakthrough moment was "sufficiently rich with possibilities and variations that I would be using and building on it for the rest of my life" (Tharp, 199).

Team Assignments
Journal Due: Reflections on Team 2's Project (members of Team 3)
Small Group Work (Team 2): Assessments, Outcomes, Blog Due
Selected Reading Report (members of Team 1, pair with two members of other team for mini presentation before presenting to the class)

End-of-Class Instructions
Dress appropriately for the next week's project events. You are a representative of the university and our classroom. You are the support network and biggest fans for the other teams.
Team Assignments

- Journal Due: Reflections on Team 3's Project (members of Team 1)
- Small Group Work (Team 3): Assessments, Outcomes, Blog Due
- Selected Reading Report (members of Team 2, pair with two members of other team for mini presentation before presenting to the class)

Week 13b: Team 3 Project (Site Visit - All in Attendance)
Objective Questions
How can we welcome local residents into our university community? What new meaningful connections are being developed? How will we continue this relationship?

Procedure
Other groups function as part of the support community.

Assessment
Students sense the success of their efforts and motivation to continue doing community engagement work. Students value of collaboration and sense of belonging on many levels with their peers, collaborators, and local residents.

Week 14a: Reflections

"It's about community that reaches back generations and you're all one family." (Tharp)

Working "in a state that I can only describe as euphoric…and when it was done, the way I felt about it made everything that had come before worthwhile" (Tharp, 198).

Team Assignments
Journal Due: Reflections on Team 3's Project (members of Team 1)
Small Group Work (Team 3): Assessments, Outcomes, Blog Due
Selected Reading Report (members of Team 2, pair with two members of other team for mini presentation before presenting to the class)

Week 14b: Group Assessment

"Discipline in an area where you can succeed, gives enough payback. It makes sense when led by your dreams. It becomes a natural part of life." (Tharp, YouTube: Conversations with Norma Kamali)

Bring to Class
Printed Questionnaire Handout: Group Assessment
Double-Sided Tape
Printed and Cut Journal Questions

Small Group Work
Complete Group Assessment Questionnaire (see Appendix A)

Journal
- Analyze and report about the evolution of your team's working dynamic.

Week 15a: Individual Assessment

"Creative momentum… increases the chances of successive successes" (Tharp, 205).

Bring to Class
Printed Questionnaire Handout: End-of-Semester Student Evaluation & Course Assessment

Assignment Discussion
Reflective Essay Due

Objective Questions
How will experiences in this course influence your future career? What practical application do you see this course having on your life? How has the lens with which you view community engagement changed from taking this course?

Procedure
Complete End-of-Semester Student Evaluation & Course Assessment Questionnaire (see Appendix A)
Individual Assessment Response Discussion

Assessment
Students will have greater awareness of the long-term effects of the experiences and relationships shared in the course and through their small group work.

Week 15b: Reflections, Future Goals, and Celebration!
"Cultural and educational work depends on one thing, that no matter what we do in the arts, sciences, architecture, it only matters what people remember" –Yo-Yo Ma

Party
Potluck and Games

Appendix C: Interview Research Materials

Music and Community Engagement Invitation Email

Dear X,

I am inviting you to participate in a study regarding classical music and community engagement. The purpose of the study is to understand best practices related to engaging community members with classical music. You were selected as a possible participant because you are a music administrator or musician who has been involved with community engagement.

If you agree to be in the study, you will participate in one online interview, lasting between 30-60 minutes. More information is available on the attached Study Information Sheet. Please let me know if you are willing to participate or if you have additional questions about the study.

Thank you for considering this request!

Sincerely,
Lindsay Flowers

lindsayrflowers@gmail.com
651-470-5208
Doctoral Oboe Performance Student, Indiana University School of Music
Principal Oboe, Milwaukee Ballet Orchestra
English Horn, Madison Symphony Orchestra
English Horn/Oboe II, Quad Cities Symphony Orchestra

INDIANA UNIVERSITY STUDY INFORMATION SHEET FOR RESEARCH
A Qualitative Study of Music and Community Engagement

About this research

You are being asked to participate in a research study. Scientists do research to answer important questions which might help change or improve the way we do things in the future.

This form will give you information about the study to help you decide whether you want to participate. Please read this form, and ask any questions you have, before agreeing to be in the study.

Taking part in this study is voluntary.

You may choose not to take part or may leave the study at any time. Leaving the study will not result in any penalty or loss of benefits to which you are entitled. Your decision whether or not to participate in this study will not affect your current or future relations with Indiana University.

Why is this study being done?

The purpose of this study is to understand best practices related to engaging community members with classical music.

You were selected as a possible participant because you are a music administrator or musician who has been involved with community engagement.

The study is being conducted by Lauren Kapalka Richerme, Associate Professor of Music Education and Lindsay Flowers, Doctoral Oboe Performance Student, Indiana University School of Music. This study is not funded.

What will happen during the study?

If you agree to be in the study, you will participate in one interview, lasting between 30-60 minutes. The interview will take place over Zoom or another online platform at a time of your choice and will be video recorded. You will be asked questions regarding your experiences with classical music and community engagement.

What are the risks and benefits of taking part in this study?

The risks of participating in this research are being uncomfortable answering interview questions.

We don't expect you to receive any benefit from taking part in this study, but we hope to learn things which will help scientists in the future.

How will my information be protected?

All research includes at least a small risk of loss of confidentiality. Efforts will be made to keep your personal information confidential. We cannot guarantee absolute confidentiality. Your personal information may be disclosed if required by law. Your identity will be held in confidence in reports in which the study may be published and databases in which results may be stored. Video recordings of the interview will be stored in a password-protected file that does not include participants' names. Only the two researchers conducting the study will have access to the files. The video files will be destroyed following the successful defense of this doctoral project.

Organizations that may inspect and/or copy your research records for quality assurance and data analysis include groups such as the study investigator and his/her research associates, the Indiana University Institutional Review Board or its designees, and any state or federal agencies who may need to access your research records (as allowed by law).

Will I be paid for participation?

You will not be paid for participating in this study.

Who should I call with questions or problems?

For questions about the study, contact the researcher Lauren Kapalka Richerme at 484-883-3032 or lkricher@indiana.edu.

For questions about your rights as a research participant or to discuss problems, complaints or concerns about a research study, or to obtain information, or offer input, please contact the IU Human Subjects Office at 800-696-2949 or at irb@iu.edu.

Research Interview Questions

A Qualitative Study of Music and Community Engagement

1. Can you tell me about your education, performing experience, and other work background?

2. In your experience with community engagement work, what variety of activities have you undertaken? What has been the nature of the interactions and length of your engagements?

3. What springs to mind when you think of community engagement work that has lasting impacts?

4. Which community engagement project has made you the most proud and why?

5. Do you have any advice on finding, developing, and facilitating collaborative community partnerships?

6. How do you decide on an objective for your community engagement project? How do you keep the project in-line with these objectives? Do you ever change objectives during the process? And how do you measure the outcomes of your project?

7. How have you innovatively made classical music performance accessible and relevant for the unique attributes of your targeted communities (e.g., different ages, races, ethnicities, professions, local vs. visiting attendees, etc.) and to what extent do you and your collaborators find community engagement work artistically meaningful?

8. What obstacles have you or your organization faced during your community engagement work? How did you address them? And what did you learn most from these moments?

9. Are there any secondary skills that you have gained as a result of your community engagement work? If so, how do they influence your work as a professional musician?

10. How does the group dynamic among artistic colleagues and collaborators affect the project outcome? What strategies do you use to facilitate a healthy working environment?

11. During previously administrated community engagement collaborations, what responses have you received from individuals who later joined onto the project? What approaches have you found most successful for igniting enthusiasm among later joining individuals?

12. What personal and artistic skills are needed for successful community engagement work? What do you wish you would have known in advance or would have done differently in preparation for your community engagement work?

13. Are there any resources that you would recommend for an undergraduate or graduate music class on community engagement?

14. Is there anything else that you would like to tell me about your music community engagement experiences?

Appendix D: Civic Fellowship Blog Article

Week 1a: Article Handout

How Community Engagements Aid Audition Preparation

https://civicfellows.org/2016/01/29/using-outreach-performances/

Civic Fellows of the Civic Orchestra of Chicago

By: Lindsay Flowers, January 29, 2016

Most of my colleagues in the Civic Orchestra are hot on the orchestral audition circuit. Preparing effectively for the high-magnitude audition is something we discuss at great length. As I approach the end of my last year in this professional training orchestra, I find myself desiring to take advantage of every opportunity. Yet I continually question, "Is this helping me win an audition? Or should I just go practice?" Practice. Yes, always. Well…

The Civic Orchestra Experience

One part of the Chicago Symphony Orchestra Association's mission is to use the "extraordinary power of music to create connections and build community." Of course, this is something that I respect and wholeheartedly believe. But truthfully, it is not what brought me to the Civic Orchestra. I came here to receive premier training that would help me to win and succeed in a full-time orchestral job.

In the Civic Orchestra, we have exceptional opportunities that prepare us specifically for a professional career as a musician. Among my favorite benefits is rubbing shoulders with our awesome Chicago Symphony Orchestra coaches through:

- a series of screened mock-auditions
- intimate panel discussions

- side-by-side repertoire reading sessions
- chamber ensemble and sectional coaching
- individual lessons
- exclusive CSO open rehearsals
- tickets to most of their concerts

The Civic Orchestra musicians rehearse and perform under maestros whom we observe conducting our beloved mentors in the CSO all in the same week. If this is not preparing me for a lifetime of professional music making, I do not know what would! #inspiredbythebest

However, this is not the complete Civic Orchestra experience. In addition to our free orchestral and chamber concerts at Symphony Center, we perform many more concerts outside the formal concert hall in the greater Chicago area. Community engagement widens our worldview, but I wonder if this is making an impact on everyone involved. Is it really worth it?

A Civic woodwind quintet performs at the Stony Island Arts Bank. Photo credit: Todd Rosenberg.

Yes, we can see our Chicago community audiences visibly feeding off our passion. Post-concert, they usually ask us when we will be back. They say that they are surprised at how

much they enjoy classical music, and that it must be seeing us perform live that truly engages them. Even with the audience's meaningful feedback (being the selfish person that I am), I still question, "Is this how I want to invest *my* time? Does performing community engagement concerts really make an impact on *my* future? Is this what I want to get out of *my* Civic Orchestra experience?" Furthermore, our administrators must address similar questions, as these activities require additional organization and funding.

Bach Marathon Preparation: The Musician's Perspective

In early December 2015, the Civic Orchestra traveled throughout the City of Chicago, offering a marathon day of free concerts at the following community locations:

1. Christkindlmarket
2. Eight Chicago South Side Venues:
   - Kenwood Academy High School
   - DuSable Leadership Academy
   - Green Line Coffee
   - Rebuild Foundation's Stony Island Arts Bank
   - Blackstone Library
   - Hamilton Park Cultural Center
   - UChicago's Arts Incubator
   - KLEO Community Family Life Center
3. Fourth Presbyterian Church

Our Bach Brandenburg Marathon was spearheaded by Chicago Symphony Orchestra's Judson and Joyce Green Creative Consultant, Yo-Yo Ma. Having him around reminded us to consider the useful lessons we can gain through all of our activities.

Leading up to the marathon, Yo-Yo and his guest colleagues coached us on how to prepare musically and connect with our audiences from a number of angles, including:

- musical phrasing, style, and articulation (Maestro Nicholas Kraemer, Baroque specialist)
- inspiration about art life on Chicago's South Side (Theaster Gates, artist)
- historical performance culture around the Brandenburg Concertos birth (Gerard McBurney, musicologist)
- ensemble coaching (CSO Members)
- informed musical performance practice (Johnny Gandelsman, Silk Road Ensemble violinist)
- personal conversations about our own experiences, worries, and dreams (Thanks, Yo-Yo!)

At the post-marathon party, Yo-Yo asked us, “Is what you did today relevant in helping you achieve your musical goals, especially your audition taking?” Since the Marathon, I have been thinking about his question, and I have actually discovered ways that these performances may help me in the future.

Audition Taking Skills: Growth from the Bach Marathon Day

1. Adaptability and Laser Focus: Christkindlmarket

Our first performance was in the Lufthansa Festival Tent, a rowdy heated tent serving mulled wine and beer at the downtown Christkindlmarket. After warming up in the Timber Haus, we walked through the Chicago winter (without coats! Sorry, Mom!) to the performance tent. As we entered the tent, people, a few jolly drinks in, were staring at us. I quickly unpacked my oboe, re-soaked my reed, set-up my stand with my music, all while nervously trying to figure out how we could configure our ensemble in the small space and introduce ourselves. I gave a tuning note, and in less than three minutes, BAM! We were ready to perform.

What. A. Rush! All of these elements were over stimulating; I was physically shaking. Within seconds, I had to reign in my unanticipated excitement in order to deliver the high-level performance our group had prepared.

Similarly, an orchestral audition is never an ideal environment for performing. You are shuttled around by strangers through a building that you do not know. Each room is a different temperature. And sometimes you have to play sooner or much later than you had originally expected. Being able to adapt and to not let circumstances shake your focus is vital to coming out on top.

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The score for Brandenburg Concerto No. 1 calls for three oboists. Since the regular Civic Orchestra oboists were assigned to other groups, two associate members were asked to join our ensemble for this concert cycle.

At this point in my career, I do not have a full-time orchestra job (yet!), but I do often substitute with professional orchestras, like these associate members did with us. Being a substitute musician requires instantly blending within the section (a seasoned group of musicians that have often performed together for years), while still making a positive musical and genuine

personal contribution. When substituting, my insecurities can sometimes get in the way of being able to effectively reach these goals.

Being on the flip side during this concert got me thinking about why I felt comfortable performing with these substitute oboists. Their supportive confidence and joyful spirit made it easy for me to focus and perform my best. These oboists truly left an impression on me. I hope to emulate their demeanor when I am in the hot seat as a substitute musician or have an audition trial concert with an orchestra.

2. Accuracy and Musicality: Chicago's South Side

The City of Chicago's tense headlines hit the international news during the first week of December 2015. "Black Lives Matter," "16 Shots," "Protests Rock the Magnificent Mile," "Terror Threats Shut Down University of Chicago Campus." These current events made some of us apprehensive about splitting up to travel to our assigned South Side neighborhoods. In addition, our insecurities about appearing to be forcing people to become fans of classical music surfaced more intensely.

But Yo-Yo wanted the Brandenburgs to be our holiday gift to the whole city, not just the parts of the city where we were comfortable. So, on the day of the marathon, our hearts and minds were solely focused on spreading human kindness through our performances of Bach's music. After our performance at Green Line Coffee, for extra cheer, our ensemble circled the audience and played traditional holiday tunes, which inspired a spontaneous sing-along! #realsurroundsound To our surprise, where we thought we would be the most uncomfortable, we were actually the most comfortable.

Each Brandenburg Concerto ensemble had their own South Side location and worked with the site host to curate their performance and reception (catered by Green Line Coffee) unique to their space and audience. Due to the overwhelming enthusiasm of our audience and our unselfish motivation, many groups found their highest level of music making occurred at the South Side concert.


Civic cellist Sonia Mantell shows an audience member how to play. Photo credit: Todd Rosenberg.

Yo-Yo has spoken to us in detail about the mental preparations required to perform auditions with both accuracy and musicality. I have heard people say, "Yo-Yo has never taken an orchestral audition, so how can he advise someone tackling this specific pursuit?" If you have ever seen him perform, you have felt the warmth he communicates through his cello playing. He regularly appears on classical music's most visible international platforms where the audiences expect mind-blowing technique and musicality at each of his performances. So, I would say that he knows a thing or two about performing well under pressure. (Good job, Yo! You rock!)

In the weeks before an audition, I have occasionally had a cold feeling that has paralyzed my preparation. Yo-Yo encouraged me to take my anxiety (a.k.a. "the huge elephant in the room"), shrink it down into a cute tiny toy, open the door, and let it walk right out. And instead of worrying about future opportunities he says, "Commit yourself daily to excellence, while seeking advice, and there will be opportunities in your future."

Like the rest of us, Yo-Yo also deals with overcoming stage fright. He said that when taking the stage, he pictures himself welcoming his audience into his living room to hear him perform. To him, his living room is the most comfortable place and full of love. One of his performance goals is for the audience to join with him in experiencing the music together.

For me, it can be difficult to feel this "living room" comfort when performing on a high-pressure stage like the one at Symphony Center, or while sitting alone on the audition stage playing for a discerning panel of potential colleagues. But while we performed in the venue on Chicago's South Side, I certainly felt the warmth Yo-Yo encouraged us to feel and exude.

This will be an important experience for me to hold close to my heart and mind as I prepare for future audition days. Remember… this was our highest-level performance of the marathon!

3. Endurance: Fourth Presbyterian Church

Our final marathon performance was for an audience full of Bach enthusiasts at the Fourth Presbyterian Church on Michigan Avenue's Magnificent Mile. Literally in the spotlight, we gathered new energy from the audience after our long day's run of performances.

At an orchestral audition, the final round typically follows a grueling day. Here is when the adrenaline kicks in. *You can taste it! You want that job!* But you have spent your emotional, mental, and physical energy in the previous rounds. Yet somehow, running on fumes, you still need to put it all out there, while sounding effortless and inspired.

At this point in the Bach Marathon, I was completely exhausted yet incredibly high on the positive experiences of the day. After our group's performance, we joined the audience to listen and support the other Civic Orchestra ensembles. As I sat there, overwhelmed by the beauty of the enormous church, I realized that I was at the point of exhaustion. I wanted to become invisible, passively absorb the music, and not talk to anyone the rest of the evening. (And if you know me, you know how unusual that is!) But since I was sporting the Civic Orchestra T-shirt, during the intermission and between each following work, audience members continually chatted with me, sharing how much they enjoyed our performance. Their enthusiasm re-energized my spirit.

After Yo-Yo performed with one of the Brandenburg ensembles, he too, joined the audience. I will always remember how he was the first one flying to his feet in ovation after the final concerto. What a supportive mentor!

Our perseverance through to the end of marathon day was worth it. I have never run in a real marathon, but I picture the emotions that I was experiencing to be similar to those a runner would feel in the last miles of the race. Exhilaration, exhaustion, and finally, triumph, with the crowd heartily cheering you on through to the finish line!

Changing My Perspective

At the post-marathon party, my friends in the other Bach ensembles shared that they had similar reactions to their experiences: over-stimulation at Christkindlmarket, heartfelt connectivity at the South Side venues, and a final adrenaline rush at Fourth Presbyterian Church.

Christkindlmarket offered us a first burst of energy and a chance to really focus. On the South Side, audiences had no preconceived expectations of our concerts, which gave us the freedom

to perform uninhibitedly. In contrast, we typically play for audiences like the one at Fourth Presbyterian Church, full of people who know the repertoire and are possibly trained musicians. If we have any fear of inadequacy, it can prevent us from delivering our best music making. Rather, we ought to try to call on the comfort and warmth that we had at the South Side concert for times when we are performing under pressure.

Reflecting on these experiences assures me that the Civic Orchestra events like these are preparing me for my next audition day. Thanks to Yo-Yo and the Bach marathon, you can guarantee that I have a fresh perspective on community engagement concerts. While outreach does create connections and build community through the power of music, I will remember that it can also positively transform my mindset and inform my musicianship to help me achieve my own professional goals.

By Lindsay Flowers

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